

# WARPLOCK

## THE FIGHTING FANTASY MAGAZINE

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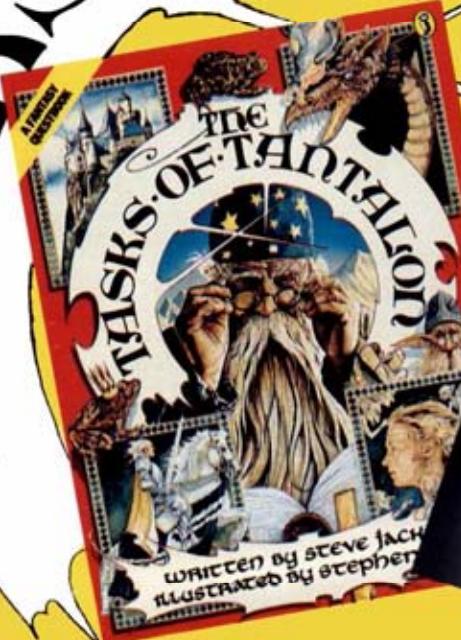
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Dear Adventurer

What unknown pleasures await our loyal readers in the future? For great things are afoot here at *Games Workshop* which should be thrilling your adventure circuits well beyond their thresholds. By the end of the year all manner of wonders will be issuing forth from our vast Nottingham fortress, unleashed to startle your senses, bamboozle your brains and torture your tentacles (if you have any . . .). Amongst these fabulous creations will be . . . your beloved *Warlock* magazine! Yes, that's right, the Warlock has had too many of his mail-vultures go down with bronchitis thanks to the London smog, and is therefore magically transporting his lowly minions to the fresh, clean, atmosphere of Nottingham. So in future, when you want to write to Warlock, you should write to:

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Meanwhile, this issue holds the usual goodies in store, with a rip-roaring solo, informative *Arcane Archive* and all the rest. There's something a little special, too, in *Out of the Pit*. This issue it comes direct from multi-player land, with a death-test sufficient to put the willies up the staunchest adventurer. It's by Graeme Davis (who has two other useful articles this issue – he's a busy fellow, is our Graeme). We hope you enjoy it and don't get *too* terrified!

Ian Livingstone  
Steve Jackson

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APRIL/  
MAY

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# Dragonmeet 86

## DRAGONMEET '86 GOES NATIONWIDE!

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Saturday 5 April 1986

The second Dragonmeet of the year will be in Birmingham, complete with trade stands, competitions, participation games, live combat, lectures and discussions, and much much more.

The venue is the New Imperial Hotel, Temple Street.

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*Future Dragonmeets include:*

London	10 May 1986
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# omens and auguries

Jamie Thomson risks life and limb in his quest to seek out new and exciting developments in the world of gamebooks.

Ah, its time to bring you *Omens and Auguries* once more, at great risk to life and limb. Braving the vicious assaults of crazed gamebook authors and the fiendish attempts of the Warlock to imprison and silence me once and for all, I bring you news of the gamebook world...

Well, the latest development is a rush of 2-player offerings, the inevitable next step for gamebooks. There'll be quite a few of these available soon, not least of which is a series written by me and my partner in crime, Mark Smith. Not surprisingly, I shall discuss this first, which is becoming common practice in this seditious column! We've signed up with Armada for an 8 book series of 2 player gamebooks (each title is a package of 2 books), called *Duelmaster*. It goes without saying that these are utterly brill. [Shut it, Thomson! What do I have to do to you to keep you under control?! - The Warlock] Er, nothing, Great One... Spare me? Please?

Each title will be for 2 players but they can also be played solo. Anyway, the first (possibly called *Clash of the Magi*, but maybe not - I'll explain later) is a struggle for supremacy between two mages. Each player gets to choose what kind of mage they want to be, (from Pyromancer, Necromancer, Wizard, Druid, Sorcerer and Magician) and a selection of spells, based on colour magic and the type of mage chosen. You then step into the Rainbow Land, a mystical land stocked with strange creatures and powerful items. The aim of the game is to explore the land, looking for useful items and allies, before tracking down your opponent and duelling it out in a deadly exchange of spells and counterspells. But only certain spells can be cast in certain areas, so you must try and bring your enemy to battle in a place advantageous to you - and your opponent will, of course, be trying to do the same. You will have to bring your enemy to battle several times before victory - or defeat - is certain. Your character can also progress in Ranks, becoming more and more powerful (as long as you keep winning each game) so there is a large element of role-playing involved.

The second title in the series is *Manhunt*. One player takes the role of the

hunter, the other the hunted, in a fantasy setting, the world of Orb. Some of you may know it from our *Way of the Tiger* books. The first two in the *Duelmaster* series will be out around October, with more to come soon after. You can also play a Tournament version competing over several different games for the title of Eternal Champion. Hope you'll like them. [Sounds good to me - The Warlock]. What... What was that? What... O Lord of all you survey, O great benefactor of all mortals, O wondrous jewel that shines with the light of radiant beauty! In your kindness you have let fall a few words of praise to one as undeserving as me. How can... [Oh shut up, you snivelling wretch! I was talking to Zlarrgh here, my chief torturer. He just suggested that? I have you impaled on the battlements].

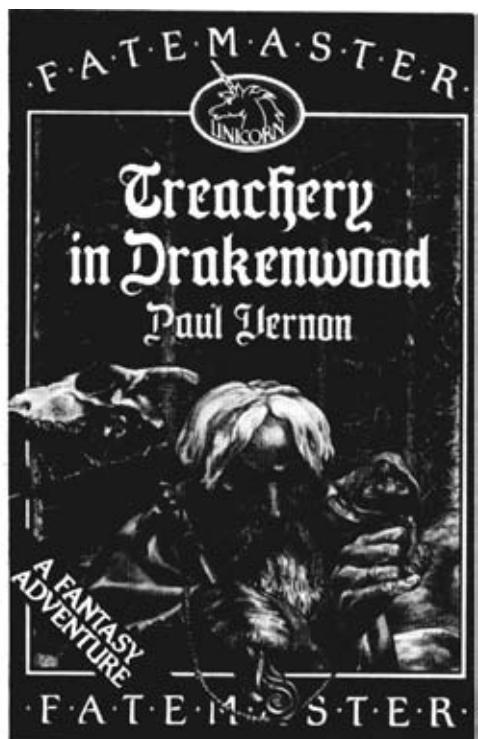
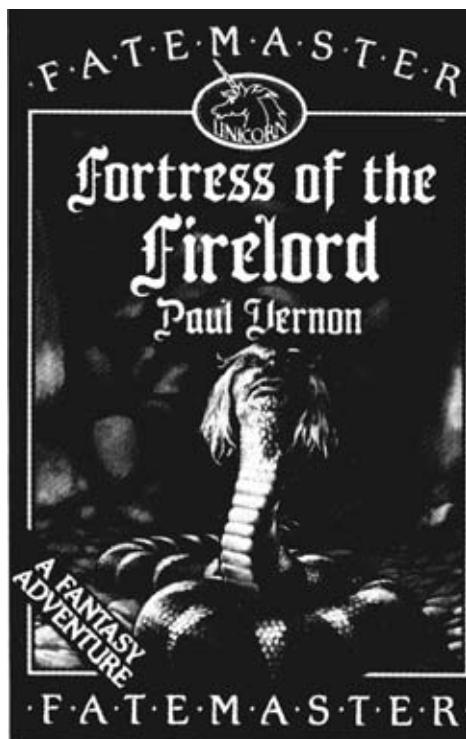
Oh. Er, not a good idea, great one, you don't want my dead body frightening off your guests, do you?

A brief reprieve. Anyway, Steve 'headbutt' Jackson and Ian 'axe-in-the-head' Livingstone gave me some info on what's happening to *Fighting Fantasy* on the 2-player front over a glass of green slime the other day. There should be a 2-book package for *Fighting Fantasy* in June, entitled -much to

our mutual chagrin - *Clash of the Princes*. Great minds think alike, eh! Hence our first *Duelmaster* book will have to have a different title, I suppose. Otherwise people will get confused - I know I am already! [So, what's new - *The Warlock*]. This ones about two princes who have to compete for the throne in a deadly contest. Both players can co-operate in fulfilling the first part of the Quest if they wish, but, in the end, only one can become King. It's written by Andrew Chapman, who has done several books in the 'Steve & Ian Present' series. By the way, it can also be played solo.

Joe 'Judge Death' Dever has also been very busy at his own 2-player series. I had the misfortune to bump into him when he was on one of his plague spreading tours. Dressed in his rotting black raiments and goats head mask, of Death was dealing death and destruction to all and sundry as is his wont. Luckily, I managed to tell him who I was in time, so he laid off indiscriminate killing to tell me what he's up to.

It seems he's started a 4-book series with *Hutchinsons* (*Lone Wolf* and *Greystar*) called *Combat Heroes*. They can be played solo or with a friend and come as single books at £2.50, or as a two book package at £4.95. The first



two are called *The White Warlord* and *The Black Baron* and are due out in June. In *The Black Baron*, you (the aforementioned noble) are imprisoned in Whitefire Castle. You have to escape for the final battle with the White Warlord, and vice versa. The two player game takes place in a neutral combat maze where you settle your differences in front of an audience of rich and decadent noble types. Where it differs from our own series is that the whole combat is entirely visual. There are no dice, pencils etc. and instead you look at illustrations to see what's going on. It's a bit like an ordinary gamebook, except the paragraphs are illustrations. But it's much more involved than that, and I can't really explain it here (not that that means it's complicated to play). The illustrations are supposed to be excellent, done by Peter Part-more of a cartoon animator than a regular illustrator. It's not dissimilar in its workings to that old game *Ace of Aces*, if any of you know it. You can engage in missile combat, hand-to-hand, hiding in and behind things, ambushes, etc. Should go down well. [Very promising – *The Warlock*]. Huh. Well, I mean, is that entirely fair. Great One? It may be promising, but you could at least say the same about my series . . . [Quiet, ugliness! You just don't learn. I was referring to your last comment, about how I should throw you down the castle well.]

No, I didn't mean . . . Umm, my corpse would only serve to poison the castle's water supply, oh Great One.

Pew, that was close. Anyway, the Judge is currently working on the second Combat Heroes and also *Greystar 4, War of the Wizards*, probably out in

October, but more of that another time. The *Lone Wolf* fold is also producing the *Magnamund Companion*, a softback large format book, out in October. From what I've heard it's going to be really good, but (again) more of that next issue.

Dave Morris and Oliver Johnson of *Dragon Warriors* and *Golden Dragon* fame are also working on multi-player gamebooks for *Knight Books* (who also do our *Way of the Tiger* series). These come as single books but can be played with 1 to 4 players. That's all I know so far, but as soon as I've managed to translate Morris's glutinous burbling I'll reveal more about it. [Perhaps you should do something about your own insane babbling drivel first, Thomson – *The Warlock*]. Yes, Great One. I shall be avenged one day, oh yes, I'll [What was that, pustule head?] Nothing, Great One, nothing. On with the column, yes?

Puffin are planning to release a follow-up to their tremendously successful *Out of the Pit*. I'm told it's going to be really interesting, with in-depth information about the major characters of Allansia, Kakhabad and Khul (the legendary third continent). It'll also have maps of cities, plans of such notable haunts as Yaztromo's tower and a diagram showing the hierarchy of hell. The book will be called *Titan – the World of Fighting Fantasy*, and is due for release in autumn.

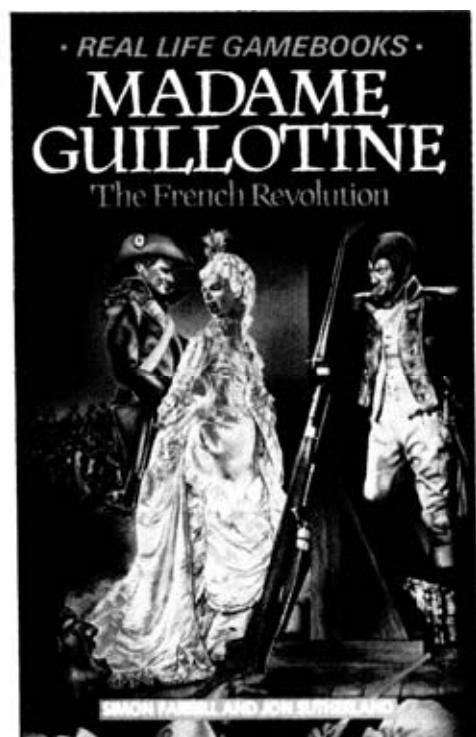
Skulking in the shadows and eavesdropping whenever possible (the risks I take to keep you informed!) I've heard a rumour that *Puffin* may be signing up a certain Graham Staplehurst, an infamous fantasy rolegamer, to write Robin Hood gamebooks based on the excellent TV series. Is this true? I shall have to delve deeper, or pay my spies more.

I've managed to get hold of some covers of Paul Vernon's *Fatemaster* series and Jon 'gloop-gloop' Sutherland's *Real Life Gamebook*, *Madame Guillotine*, which I told you about last issue. I thought you'd all like to see them. Actually, Jon said his had to be shown or my head would be on the block. [Gods, you vile heap of goblin dung, another joke like that and I'll vaporise you. Heads will roll! – *The Warlock*.]

Virgin have also entered the gamebook field with two books, *Chicago Gangster*, where you have to work your way up through the underworld in the Chicago of the twenties, and the self-explanatory *Escape from Colditz*. Sounds a lot like Jon Sutherland's *Real Life Gamebooks*. Well, I've seen Jon Sutherland's and they look good enough for me. [Pardon? – *The Warlock*].

One last juicy bit of gossip before the Warlock puts me to death. Remember the Tolkien Quest Gamebooks from *Iron Crown Enterprises* I talked about a few issues ago? Well, the rumour is that *Allen and Unwin*, who hold the Tolkien licence, aren't happy with ICE – they've told them to burn kill *Tolkien Quest* books and rename them *Middle-earth* gamebooks. Some complicated copyright law. ICE plan to do 18, yes, 18 *Middle-earth* gamebooks, apparently. (And I've also heard it said they pay the authors virtually *nothing* for writing them.)

Well, that's all for this month. It seems I've managed to survive the Warlock once again-hopefully I'll see you all next month [What do you mean all? You mean your one reader, that illiterate goblin slave of yours. And as for surviving the Warlock, Ha! To the Pits with him, Zlargin!] No, please, not the monster Pit, not that pie . . .



# MONSTER CONVERSIONS



by Graeme Davis

The purpose of this short article is to show you how to adapt monsters from other gamebook systems for use with *Fighting Fantasy*.

There are several solo gamebook series available in most bookshops, and you may come across solo adventures for the *Dungeons & Dragons* and *Tunnels & Trolls* role-playing games. Obviously, it is best to play a gamebook using the system for which it was designed, but you might want to take a character or monster from one of these other systems and adapt it for use with *Fighting Fantasy* adventures.

Nearly all *Fighting Fantasy* monsters consist of two statistics – SKILL and STAMINA – and these are what this article sets out to provide you with. You will find that some monsters have special abilities of one kind or another, but these are so varied that it is impossible to lay down any kind of guidelines for converting special abilities. Some abilities might be fairly straightforward, like being immune to non-magical weapons, while others might best be treated as spells, in which case you can pick a spell from *The Citadel of Chaos* or *Sorcery!* which is reasonably close, or design a completely new spell. It may sound complicated, but once you've done a few conversions you'll soon get the hang of it.

One last thing before I get down to details: you should only use monsters converted from other gamebooks for your own games. If you make monsters in the hope of seeing them printed in *Warlock's Out of the Pit* for example, they probably won't get published because they aren't original, and worse still, you will be violating the copyright of the people who wrote the original book – and that's against the law!

## The Way of the Tiger

These books have a radically different system to *Fighting Fantasy*, so it is difficult to convert things precisely. Each opponent has scores for Endurance, Defence and Damage. You should be able to get something usable by following this procedure:

*Endurance* is equivalent to STAMINA. To find a STAMINA score, multiply Endurance by 4 and divide by 7, rounding fractions off to the nearest whole number.

*Defence* can be used to generate a SKILL score. Multiply Defence by 2, then subtract 7. Most opponents have diffe-

rent Defence scores against different attack forms; you can take the average of them to work out SKILL, or just take one.

*Damage* – in *Fighting Fantasy*, every blow does the same damage, and when damage is listed as less than 2 dice in *The Way of the Tiger* books, the opponent does the standard 2 STAMINA points of damage on a successful hit. Where Damage is 2 dice or more, the opponent will inflict 3 STAMINA points of damage.

## Lone Wolf

Like *Fighting Fantasy*, *Lone Wolf* monsters have two attributes: COMBAT SKILL and ENDURANCE. These are the same thing as SKILL and STAMINA, and you can convert from one to the other using the following tables:

SKILL: use the following table:

FF SKILL	Lone Wolf COMBATSKILL	FF SKILL	Lone Wolf COMBATSKILL
1	1	10	15–16
2	2–3	11	17–18
3	4	12	19
4	5–6	13	20–21
5	7–8	14	22–23
6	9	15	24–25
7	10–11	16	26–27
8	12–13	17	28–29
9	14	18	30

STAMINA: to find FF STAMINA, subtract 5 from *Lone Wolf* ENDURANCE.

Some monsters in the *Lone Wolf* series have a *Mindblast* power. Every time this is used, the victim loses 2 ENDURANCE points. For *Fighting Fantasy*, you may decide that this power robs the victim of 2 STAMINA points and allow the victim a LUCK check to reduce the damage to 1 point or avoid it altogether.

## Grey Star

This series uses the same game system as the *Lone Wolf* series, and can be converted to *Fighting Fantasy* in exactly

the same way.

### Golden Dragon

This series uses three attributes: VIGOUR, AGILITY and PSI, but most monsters are listed as follows:

OGRE                    VIGOUR 10

*Roll two dice:*

score 2 to 5            You are hit and lose 3 VIGOUR points  
score 6 to 12           The ogre loses 3 VIGOUR points

To find the monster's SKILL score, take the *lowest* score you need to hit it (in this case 6) and add 2. Optionally, flip a coin – if it's heads, add 2, if it's tails, add 3.

VIGOUR is the equivalent of STAMINA; STAMINA IS 2/3 of VIGOUR.

PSI has no equivalent in *Fighting Fantasy*, and neither has AGILITY; optionally, you might use SKILL in their place, making a SKILL check instead of checking AGILITY to perform feats of agility, and instead of checking PSI in situations where magic is involved. If you use the *Fighting Fantasy* MAGIC attribute from *Citadel of Chaos*, add 3 to PSI to find the MAGIC score.

### Grailquest

This system only uses one attribute – LIFE POINTS – which equates to STAMINA. To find a STAMINA score, divide LIFE POINTS by 4, rounding off to the nearest whole number, and add 12.

SKILL is a little more difficult to find, because *Grailquest* has no skill attribute to govern combat. Instead, it requires a basic score of 6+ on two dice to hit, with modifiers for weaker or stronger monsters. Perhaps the best way to generate a SKILL score is to divide LIFE POINTS by 4, and modify this score according to the following table:

Monster's Minimum score to hit	Modifier	Monster's Min score to hit	Modifier
2	+4	8	-2
3	+3	9	-3
4	+2	10	-4
5	+1	11	-5
6	0	12	-6
7	-1		

### Falcon

This system doesn't use statistics for monsters and other opponents, and it is almost impossible to convert to *Fighting Fantasy*.

### Demonspawn

This series is a lot more complex than *Fighting Fantasy*, with no less than eight attributes. Most of them, of course, have no equivalent to *Fighting Fantasy*, and for purposes of conversion you only need to worry about three of them.

*Skill:* To find a *Fighting Fantasy* SKILL score, divide Demonspawn skill by 10 and add 3.5. Round all fractions down.

*Life Points:* These are equivalent to STAMINA. To find a STAMINA score, divide Life Points by 16.

*Luck:* *Fighting Fantasy* monsters don't generally have a LUCK score, but you can find one by dividing the Demonspawn Luck score by 8.

### Forbidden Gateway

This series uses a variety of attributes to describe monsters, depending on their nature.

To find a SKILL score, take the average of the monster's Strength and Dexterity scores (if only one is listed, use it on its own), and add 3.

To find a STAMINA score, add 6 to the monster's Stamina score. If Endurance is listed instead of Stamina, use Endur-

ance in the same way, but bear in mind that this might indicate that the monster is a spiritual rather than a material being. In such cases, you might need magical weapons or spells to fight it.

### Tunnels & Trolls

In most *Tunnels & Trolls* material, monsters are given a MONSTER RATING (MR) as an index of their unpleasantness. Again, this is a very different system to *Fighting Fantasy*, but you should be able to get a usable SKILL score from the following table:

MR	SKILL	MR	SKILL
up to 16	4	65-80	8
17-32	5	81-96	9
33-48	6	97-112	10
49-64	7	129-144	12

MRS over 144 may be treated as 12 SKILL, or you could add one extra SKILL point for every 20 MR points over 144 (i.e. MR 145-164 = 13 SKILL, and so on).

STAMINA is more of a problem, owing to the differences between the *Fighting Fantasy* and *Tunnels & Trolls* game systems. As a rule of thumb, the STAMINA score will usually be about twice the SKILL score. Alternatively, you could roll two dice and add the result to the SKILL score to find the monster's STAMINA.

### Dungeons & Dragons

In this system, the number of Hit Dice (HD) a monster has governs its chance of hitting like a SKILL score. To find a SKILL score, divide HD by 2 and add 4. Where HD are shown as X+Y (e.g. 1+1, 6+2, etc.), ignore the second number unless it is over 4, in which case add 1 to the first number (i.e. HD 6+2 = 6 for conversion purposes, giving a SKILL score of  $\frac{1}{2}+4 = 7$ , but  $6+6 = 7$ , giving  $\frac{1}{2}+4 = 7.5$ , rounded up to 8).

To find a STAMINA score, divide the monster's Hit Points (HP) by 2. If the HP score is not given, multiply the HD score by 4.5 for an average HP figure, rounding fractions up.

This conversion may make some monsters turn out a little on the weak side, so don't be afraid to add a couple of points here and there to beef them up a little.

A lot of monsters in *D&D* have special abilities, some can even cast spells. To help you with conversions, I have listed a few of the more common spells and abilities with rough equivalents from the magic systems in *The Citadel of Chaos* and *Sorcery!*

Dungeons & Dragons	Citadel of Chaos	Sorcery!
<i>ESP</i>	<i>ESP</i>	TEL
<i>wall of fire</i>		
<i>burning hands</i>	<i>Fire</i>	HOT
<i>produce flame</i>		
<i>fool's gold</i>	<i>Fool's Gold</i>	DUD
<i>phantasmal force</i> <sup>1</sup>		
<i>spectral force</i>		
<i>Illusion</i>		
<i>levitate</i>	<i>Levitation</i>	KID
<i>shield</i> <sup>2</sup>	<i>Shielding</i>	ZEN
<i>cure light wounds</i> <sup>3</sup>	<i>Stamina</i>	FOF,WAL,WOK
<i>lightning bolt</i>		DOC
<i>fireball</i>		
<i>charm</i>		ZAP
		LAW, GOD

1. The *phantasmal force* spell does not include sound – the illusions which it produces are silent.

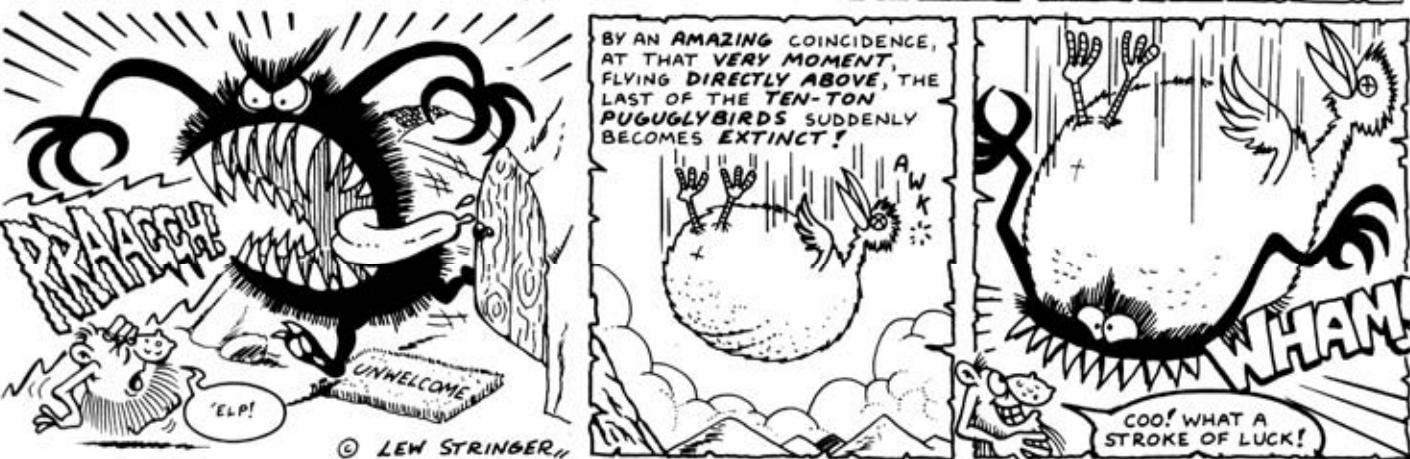
2. Does not work in exactly the same way – alternatively, reduces an attacker's Attack Strength by 3, for frontal attacks only.

3. Alternatively, restores 1-6 STAMINA (roll one die).

There are many more spells in the *Dungeons & Dragons* game system; I have only listed a few examples. Most of the titles of spells and other abilities are self-explanatory, and you should be able to work out what they do fairly easily.

# DEREK the TROLL

By LEW STRINGER



# The ARCANÉ ARCHIVE

## New acquisitions in the Warlock's Library, reviewed by Paul Cockburn

This is a bit of a thin month, but there are still a good few interesting books around for you *Fighting Fantasy* fans. These days, there are so many different types of game books, it must be confusing sometimes when you go to the shops and find them, big and small, some with weird puzzles, others packed with all sorts of information. I know poor of Derek the Troll is getting confused, and since I told him there were same computer games of *Fighting Fantasy* books, he has been going around smashing anything that looks like a computer. He doesn't like new things, do you Derek?

So, for starters, here's a *Fighting Fantasy* book from the original series.

**Rebel Planet**  
Robin Waterfield  
Puffin  
£1.75  
**Fighting Fantasy**  
Adventure Gamebook



This is a science-fiction *FF* book, one of the few that have successfully survived the change from good old sword and sorcery to lasers and hyper-drives. Derek thinks flying through space is a stupid idea, but lots of people enjoy SF books and films, so it might seem odd that there are not more adventure gamebooks in which you can be Buck Rogers or Luke Skywalker.

I suppose one reason might be that so far none of the SF books have been as good as the Fantasy ones. All the good monsters and places to visit seem to have appeared in the Fantasy books, while the SF ones read like a poor man's *Star Wars*. Well, *Rebel Planet* is different. Not one of the greats, but still a marked improvement- and the best of the bunch as far as the package the Warlock sent for Derek and me to review (which isn't saying much!).

You are with the good guys, a member of the Earth-based secret organisation, Search and Research of Space (SAROS). The bad guys are the Arcadians, who have conquered most of the Galaxy, and who have an implant in their heads that links them to a giant hive-mind computer. They are very strong, and their computer brings them great powers; but maybe that computer is a weakness as well as a strength. If some brave adventurer could just knock out the computer, surely all the

Arcadians would be helpless - they wouldn't know what to do!

Guess who has been chosen to destroy the computer? You're right! You must break into the computer, for which you need a code - and to get the code you must visit nine rebel leaders on different worlds who each know a part of it. When you have the code, you must blow up the computer - and hope the Arcadians can't manage without it! What could be simpler than that?

Well, it gets trickier. Worst of all is the fact that you can't trust all the humans you meet while you search for the code. Some are traitors. That makes searching for the rebel leaders very tricky, and you have to see them all, or the mission will fail. All that makes this one of the most difficult *FF* books to complete without a bit of cheating . . . Derek says he only got killed once, but then trolls can regenerate. Your powers include martial arts skills and a laser sword. If you fancy yourself as a bit of a whizz-kid with a spaceship, then this book is for you, but I found it a bit too complex (too many planets) and lacking in really inventive ideas. Derek says that heroes who press buttons instead of smashing people over the head are wimps anyway.

**Tolkien Quest -**  
**Night of the Nazgûl &**  
**The Legend of Weathertop**  
Coleman-Charlton &  
Heike Kubasch  
ICE/Unwin  
£2.50



Now this, you must be thinking, has to be a good 'un. Adventure Gamebooks based on the books that started off all the interest in role-playing and fantasy - possibly the greatest fantasy books of all time. What could be better than that? The answer is, just about *anything*.

The problem with the *Tolkien Quest* books is that they are an off-shoot of an established role-playing game, *Middle-earth Role-Playing (MERP)*. Now, if you have been reading the letters in *The Warlock's Quill*, you'll know that not everyone who reads adventure gamebooks thinks that role-playing games are all that wonderful. They are complicated things, role-playing games, and not at all as easy to pick up and

enjoy as your average gamebook. So, you have to invest a lot of time if you are going to get the most out of a role-playing game.

*MERP* is one of the worst offenders. It is terribly complicated. And now, *Tolkien Quest* arrives, drawing many of its ideas from the game; indeed, you can even play your role-playing character in the book. The books are much simplified from the original game, but that still leaves 28 pages of rules at the start for you to wade through before you can start playing.

Once you have your character, and you know all the bonuses for fighting with this weapon instead of that, all the spells, and how to use all this information, then you will find the book actually operates quite differently from a normal gamebook. First off, there's a map. You can choose to move around the map as you like, and when you move into one of the areas marked on it, you turn to a numbered passage to read what you see; then you can choose to explore it properly, or find out if there is anyone (or anything!) living there. If you get a result, you turn to another numbered passage to see what you encounter . . . phew! It is actually a better idea than it sounds, in that you can have more choices this way than are ever going to be possible in a *Fighting Fantasy* style of book. But *Tolkien Quest* has so many possibilities that it becomes a maze of tables and numbers. The passages themselves are so short that they do not have any of the descriptive qualities of a good *FF* book, and therefore the whole book becomes a jumble of numbers and names and very little interesting reading.

*Night of the Nazgûl* is set in the time just before the War of the Ring, when the Shire is in great danger from the Black Riders. You must warn the hobbits that they are coming, to give them time to prepare. *The Legend of Weathertop* jumps to the time after the War of the Ring, and concerns the orcs living atop the Weathertop. You must penetrate beneath the hill, to find the Staff of Truth.

Tolkien fans will probably find these books a delight; there are actually passages from books like *The Hobbit*. But gamebook players aren't going to find these easy to play, and may wish they had a few more of the master's words, and a few less die rolls for their money.

Just as a final aside the Warlock warned me that these books might not - in the end - appear in their original form because of some legal argument with the normal publishers of Tolkien material in the UK, *Unwin*. If you can't find these books in your local shop, it will be because they have been burned or otherwise disposed of. Derek thinks it's hysterical, being an avid book-burner himself, but then he doesn't like the way the trolls in these books are always portrayed as being dumb.



Revenge of the  
Red Dragon  
James M Ward  
TSR Inc  
£4.95  
One-on-one Gamebook



This is the third in TSR's series of 1-on-1 gamebooks, the D&D-based games for two players. You might remember we looked at *Castle Arcania* back in *Warlock* 6. Yes, yes, everyone remembers you weren't here then, Derek, and we missed out the second one in the series for one reason and another. So, for all late-comers, the basic idea is that you get two books in a rather flimsy slipcase, two players take a book each, and take it in turns to search through a series of locations on the map, with their characters fighting each other if they end up in the same room. In this case, one player is Raven Quickblade, and he must reach his castle before he is caught by the dragon; the other player is Flametongue, the dragon, and he must kill the knight.

Sounds good? Well, like so many of this month's offerings, this one left me rather confused. The idea is straightforward, but each player has so many options that act as contradictions to the basic rules. The Black Knight, of Quickblade, has a veritable army of allies who must all be controlled separately, while the dragon player can pick spells from a long list. Either of them can find magical items, which add even more complications.

Anyway, Derek and I had a game (he wanted to be the dragon, of course), and we started off trying to play it like *D&D*, because it looks so much like the game. This brought us into conflict with some of the instructions, so we started again trying to play a simple version, and found there were situations the rules didn't cover. Derek thought it was a great game, because the dragon won eventually, but you can't trust his opinion.

On the plus side, the diceless combat system works well, with both players calling out a number 1-20 and cross-referencing the result. Eventually, you get used to the various combinations, so it might be an idea to have a couple of d20s handy. I also got the hang of making a note of what page I was on before starting combat; Derek kept losing his place, and he bit a lump out of the dragon book in the end. Frustration wins again.

**Mission for Vitrium/**  
**Silicon Sabotage/**  
**Invaders from the Lost**  
**Galaxy/Into the Sun**  
John Norton  
Macmillan  
Children's Books  
£1.95 each  
Adventure Gamebook



This new series from Macmillan cer-



tainly looks pretty good. Four large format (A4) books with full colour throughout. But it is aimed at a very young audience—probably six to eight year olds, like the heroes of the books. There are just 46 pages in each book; no rules or die-rolling, simply a choice between two or more options.

In *Mission for Vitrium*, the reader is involved in a race against aliens and an unscrupulous mega-corporation to find a rare Vitrium-rich planet. Without this vital element, Earth's defences will collapse...

Book 2, *Silicon Sabotage*, starts as the reader picks up a surprise leak from the Inter-Galactic Council's top-secret communications system. It appears that a criminal organization is intercepting classified transmissions concerning the movement of valuable gold shipments on Earth. The investigation takes you to Mars, Saturn and beyond. It's up to you to stop the thieves from pulling off the most audacious crime in stellar history...

*Invaders from the Lost Galaxy* involves the reader in a desperate battle to repel telepathic aliens who are destroying the Earth's lunar colonies. If they are not stopped, their giant, locust-like machines may soon be terrorising Earth itself. Another planet-hopping adventure, which takes the reader to and from the Moon, Jupiter—and even back in time...

The fourth book, *Into the Sun*, has you saving the Earth once more. This

time, it's a rogue asteroid which is the culprit. The planetoid's gravitational field is driving Mercury, Venus and Earth straight into the Sun. Terrible heat-waves are already engulfing the planet and time is running out. There seems to be an annoying error in this book, since page 27 has no routing instructions at the bottom (I believe it should tell you to turn to page 13).

The author has obviously tried to get away from the standard two endings of most adventure books, where you die (horribly) or succeed (gloriously). In each book, death is only one of several outcomes, and the reader may be more or less successful. Unfortunately, there are not enough pages to cope with the author's ambitions. Some of the routings can be rather confusing, taking you away to completely unexpected locations, or suddenly introducing new facts which would only make sense if the reader had taken a different choice earlier on.

Well, that's it for another month, Derek — pity there weren't some better books this time round, eh? What's that? You've found some! Where? In breakfast cereal packets? Let me see — "Back To The Future . . . the hit Spielberg film . . . now you can be Marty McFly . . ." These are pretty good, Derek. Neat idea giving away breakfast cereal with each book, too . . . Now all we need is one with fried hobbitburgers, eh?

# the Warlock's Quill

A large bag (well, tanned Troll-badder, actually) of letters this issue, so all you adventurous young mortals must have been busy. But it's still not enough! I can read a whole letter at a glance, which means that even the huge piles of Warlock's Quill letters take me just a few minutes to go through, and I have to wander off in search of something else to read (like the *Encyclopaedia Multiversica*, all 1001 volumes, for the 30th time; or the backs of cornflake packets or something).

Dear Warlock.

After reading Ian Berriman's letter in your last issue, I also felt I had to write in criticism of some of your latest gamebooks. Of Steve Jackson and Ian Livingstone books I found 1 to 6 with the exception of *Starship Traveller* very good, and so was the *Sorcery!* epic, but lately with these different writers the books have become monotonous and boring. Numbers 8, 13 and 17 weren't had, but the rest were like reading the same story with a different title. Monsters are becoming too hard, and the story uninteresting. Please do something about this!

However I would like to congratulate Jamie Thomson and Mark Smith on their very exciting *Ninja* and *Falcon* series – keep it up. However, Joe Dever and Gary Chalk should try and spice up their *Lone Wolf* series which is going downhill after a brilliant start.

Yours criticisingly,  
Tim Valentino,  
Beckenham, Kent.

Dear Warlock,

I am very impressed with your last three gamebooks (*Appointment with FEAR*, *Rebel Planet* and *Demons of the Deep*). They provide difficult puzzles (with the exception of *DotD*) that are difficult to solve and keep the interest up. I like the way that to find an important place, a special paragraph number may have been given earlier: it lessens the opportunity to cheat, something that I must admit I have often done in the earlier gamebooks.

The plots of these books have been very interesting too. Much better than having to find the three keys/special items/jewels.

I enjoyed The Tasks of Tantalon a lot as well. I think I have solved all the puzzles, but I am stupefied at the last one. How is it done?! I am looking forward to *The Casket of Souls*.

I like the new style of *Warlock*. Apart from being an *AD&D* DM, I still buy solo books and am glad you now cover the whole range. Keep up the good work!

Yours,  
'Mad' Tom Lynton,  
Brighton, Sussex.

\* Tom, you must be 'mad' if you think I'd give away the secret of the *Tasks of Tantalon*!

Dear Warlock,

Once, on a mission to retrieve a Crown of Kings I passed through Kharé, searching for the North Gate spell to give me access to the Baklands. During my search I came across the dwelling of a gnome who offered wares for sale. As I searched his shelves (reference 324), I came across a book called *Kharé – Cityport of Traps* by Steve Jackson on the top shelf. I decided to buy it at a bargain price of two gold pieces, and indulged myself in it, in a nearby inn called the Wayfarer's Rest. Inside, I was amazed at finding an adventure to search for the lines of the North Gate Spell. This clever author must have prophesied my journeys from Analand onwards. I don't need to risk life and limb any more for adventures, just a few dice and pencil, and a few of these books.

Yours ex-wizardly,  
David Morgan,  
Tunbridge Wells, Kent.

\* Congratulations, David, on submitting our first *Orb of Merit* letter. You will be receiving books One and Two in the *Way of the Tiger* series.

Dear Warlock,

It's great to know that someone has published a superb magazine that's worth reading, and not to mention your well written and challenging gamebooks and fine miniature models. I enjoy your idea-filled articles and the neat art in every issue, and it's really a shame that we can't have the mag coming out more often.

I like *Fighting Fantasy* solo games, but could you guys do a little more on things related to GM controlled games? During play I usually refer to past articles in *Warlock* (the two articles by Graeme Davis and Tony Smith in *Warlock 4* were excellent).

The flexibility in the role-playing group-style game makes it easier to expand the rules. Besides the rulebook, maps and location/encounter text, the gamemaster should keep lots of notes and reminders.

The rules for *Fighting Fantasy* exclude unconsciousness. I consider a player with a STAMINA of zero who was killed by a bare-handed opponent unconscious. Anyone 'killed' by a non-edged weapon (unspiked mace, club, slingstone, staff, etc.) has a chance of only being knocked out (on a roll of 9 or under on two dice). To find out how long the character stays out cold, roll two

dice and multiply the result by ten. What you get is the number of minutes the character remains unconscious.

In the future I hope to see more GM controlled adventures and cartoons (exciting or funny) in your marvelous masterpiece of a magazine. Keep up the good work and slay those dragons!

Yours sincerely,  
Cameron Lee,  
Toronto, Ontario.

\* One thing you've missed out of your rules suggestion is how many points of STAMINA the character has when he wakes up. I would suggest 1 point. That way the character will have to find some healing pretty quickly! I think we've done a lot to fulfill your wishes for the magazine, with two multi-player adventures in the past two issues, and the introduction of that put-upon eyesore, Derek the Troll.

Dear Sir,

My attention was drawn to your recent letter column (*Warlock 8*), which featured one Nicholas Kinzett of Coventry, West Midlands, yet I have never sent your magazine any such letter. Furthermore, I have never read any *Fighting Fantasy* books. I would appreciate having these facts clarified, for being active in the gaming field it is not entirely impossible that I will meet or have dealings with James M Ward, so I would like to publicly dissociate myself from the rather rude and pointless comments made about his game and attributed to me. Someone, I fear, has played a poor joke upon myself, Mr Ward and *Warlock* magazine. Perhaps you would also remind your readers that this type of behaviour, jolly jape though it must doubtless seem, might occasionally have legal consequences. Thank you.

Yours faithfully,  
The Real Nicholas Kinzett,  
Coventry, West Midlands.

\* I hope readers will take note of Nicholas's comments. Two of our readers certainly should take his advice:

Dear Warlock,

I find the only women in your gamebooks are either serpent queens (Gamebook 5) or hags (Gamebook 5 again)? Why? Like everyone else I think House of Hell is very hard and have still not yet got through. They say fighting the Pit Fiend is one of the toughest fights of your life.

Make mine *Warlock*,  
The Warlock.

Dear Warlock,

Would you ask that girly weed Thomson why his Ninja books don't give the option of kicking an opponent in the konkers, as I'm sure it would be far more effective than Kwon's weedy flail.

Yours violently,  
Vyvyan Basterd,  
Brixton Pleasure Park.

\* Both of you should watch out – using other people's names! In particular whoever you are impersonating me! As a special favour, I haven't used my crystal ball to worm out your miserable identity. But be warned – next time sign yourself *A Warlock*, or you'll be short of a few important limbs!

Dear Warlock.

As President, founder member, only member of NSRSPCTT (Not so Royal Society for Prevention of Cruelty to Trolls), I must advise Mr Paul Cockburn to *leave poor little Derek the Troll alone*. Thank you. Because if you do not, I will personally, yes personally, send a Winged Demon, with a photo of Jamie Thomson (*Horror!* Only kidding), to sort you out.

Well then, Oh Mighty One (grovel, grovel), I have only *recently* started reading *Warlock* (sorry!), from issue 7, to be precise. So I was wondering, do you have any back issues?

Yours wonderingly,  
John Mitchell,  
Belshill, Scotland.

PS What (or where) is Mampang?

PPS Why don't you enter Jamie Thomson in *Out of the Pit*?

\* Your grovelling means that I have forgiven you for only recently starting to read *Warlock*. Unfortunately, since the magazine is so popular, we only have issues of 6, 7 and 8 left. These can be ordered from the infamous Nottingham Games Workshop Goblins, at the address given elsewhere for subscriptions.

You don't know where Mampang is? Tut tut, your education has been lacking. If you had read Steve Jackson's *Sorcery!* you would be aware that Mampang is the fortress lair of the loathsome Archmage, from whom you must wrest the Crown of Kings! As I'm sure other readers will agree, being without a spell in Mampang can be a very unpleasant experience.

We had thought of using Jamie Thomson in *Out of the Pit*, but decided he was too horrific. Do *Warlock* readers really have strong enough stomachs for something that vile?

Dear Warlock,

You magazine is brilliant, but couldn't you cut out a few adverts and make solo adventures longer. Up to about 250 locations instead of 200. Also do you know of any books showing how to write FF style adventures?

Yours sincerely,  
Gregory Horne,  
Holbury, Southampton.

\* I think most readers would disagree with you about the advertisements. Not only do they provide information for readers on where to buy games, how much they cost, etc., but they also keep the price of the best gamebook magazine below £1. You can't complain about that, surely? There are no books on how to write FF. It would be like revealing the recipe of Coca-Cola - something best kept secret by those who know how to do it best.

Dear Warlock,

I have two questions. The first is - when it says 'Steve Jackson and Ian Livingstone Present', does it mean they both wrote it, somebody else did, or Steve and Ian wrote it, but the original idea was made up by one of the two.

My second question is - what is the adventurer who adventures in your superb *Fighting Fantasy* gamebooks meant to look like?

Yours curiously,  
John Gardiner,  
Sittingbourne. Kent.



\* When it says 'Steve Jackson and Ian Livingstone Present' it means that the book was written by somebody else, on Steve and Ian's invitation, and that they've checked it to make sure it fits in with the rest of the books. The adventurer in *Fighting Fantasy* is up to you - you should use your imagination. If you like, the adventurer could even look like you!

Dear Warlock,

While I was looking through *Out of the Pit* Encounter Tables - shock horror - I found a mistake in the DUNGEONS/ RUINS Row I: monster 8 'rior'. I quickly looked it up but it wasn't there!

Your skill has failed you this time,  
Darren? Younger,  
Sunderland, Tyne & Wear.

\* It hasn't entirely failed us. The 'rior' in that table is, of course, the last bit of 'Skeleton Warrior'. Number 8 should be the next monster, the Imitator, with number 9 being the Giant Rat, and so on up until number 18, which is, of course, the Vampire.

Greetings Warlock,

I have read many FF books and the *Lone Wolf* series, and enjoyed them enormously. But with not being able to go on any Quests lately the funds have diminished. So I took to finding another way of sustaining my lust for FF. So I acquired some water colour paint and began to paint the pictures in my FF books. They have taken a new lease of life. Now the adventurers are more exciting. The pictures practically come to life.

So I must leave now because I have a room full of monsters to deal with.

Yours obediently,  
Alan Newboult,  
Beeston, Leeds.

\* Well, that just goes to show that not only are they superb stories and glittering games, FF gamebooks are also capital colouring books!

Dear Warlock,

I am writing to say that I think you have

done an excellent job at publishing *Warlock*. I would like to ask (since no-one else has) what happened to ref 164 in issue 7's 'Temple of Testing'?

After reading about a return to *Deathtrap Dungeon* I thought that a return to *Fire Island* or *Scorpion Swamp 2* would make good adventures. What happened to FF books after number 7? No more dungeon-bashing, although I'm glad that *Trial of Champions* is at hand.

Yours ever supporting,  
William Konos,  
Co Down, N Ireland.

\* What happened to ref 164 in the 'Temple of Testing'? Well, as you may have noticed elsewhere in issue 7, I got distracted by that mealy-mouthed mice-baiter Jamie Thomson. Casting the spell that improved his looks considerably, I became distracted, and accidentally set fire to my beard. It must have been this that allowed another pesky Gremlin to get at things. Just to clear matters up, the reference should have the following added to the end of it:

FIRST	SKELETON	SKILL 8	STAMINA 7
SECOND	SKELETON	SKILL 7	STAMINA 7

If you win, turn to 189.

If you have any more bones to pick with us, don't forget to write! Also, A Arkle, the author of the 'Temple of Testing' went and moved without telling us - so if you're reading this, please send us your address!

That's all for this issue. Keep those letters rolling, slithering, sliding, creeping and hopping in. Don't forget, we want to know which are your favourite rive gamebooks, and what books you'd like to have if your letter wins our *Orb of Merit*.

The Warlock's Quill,  
Warlock Magazine,  
Games Workshop Ltd,  
Enfield Chambers,  
16-18 Low Pavement,  
Nottingham.

# PAINT YER DRAGON



Learning to paint miniatures can well be a time-consuming business. Many of the problems beginners encounter can be avoided by following a few simple guidelines. So, to save your time, the Warlock has asked Rick Priestley to spill the beans . . .

Greetings, lowly ones! This month I'm going to be revealing some of the innermost secrets of preparing, painting and presenting metal miniatures for display and gaming. Reluctant as I am to commit this treasured information to paper, the Warlock himself has commanded that I do so. So be it! What am I but a greasy ball of slime to argue with his utter awesomeness.

Firstly, you'll need something to paint. There are many different types of model available in the shops, some larger and more expensive than others. To begin with it is a good idea to paint a model that will develop your basic painting skills. So, avoid specialised subjects or models which require special effects, such as zombies and undead. It is also wise to avoid models that require gluing together until you are a bit more experienced. The most practical subject is an adventurer, such as one of *Citadel's C01 Fighters*. Painting up a fighter will require you to master the art of creating flesh tones and armour, as well as representing clothing and equipment. The example I have chosen is 'Anwan of Middlemarch', designed by Bob Naismith - a burly fighter with metal breastplate and padded jerkin (the model that is, not Bob).

Before you can paint your model, you'll need the following things:

**1. Files.** At least one modeller's file (more if you can afford it). These are sold in model shops and come in assorted

shapes: half-round, rat-tail, etc.

**2. A modelling knife.** You will require a good modelling knife. Always treat your modelling tools with respect - especially knives, which are extremely sharp and are dangerous if used incorrectly or carelessly. When using a knife always make all cuts *away* from your body, with the model being cut firmly supported on the work surface.

**3. Brush/brushes.** You'll need one or two brushes to paint your model. Only the best quality artist's sable brushes are good enough for the sort of detail you need, these must come to a fine tip when moistened and 'pointed' between your fingers. A brush with stray hairs or a bushy appearance isn't any use. Buy a number 0 and, if you can afford it, a number 1 as well. The 0 is small enough to deal with the finest detail, whilst the 1 will cope with larger areas. Remember, it is the fineness of the point which allows you to pick out detail, not the size of the brush. Artist's brushes are available through art and better model shops.

**4. Paint.** The best kind of paint for our purposes is water-based acrylic such as *Citadel Colour*. Other companies make perfectly good paint too, including all the commercial model firms, but make sure that it is water-based acrylic. Art shops sell acrylic paints in tubes, and these may be used too if you wish, although they are often a little thick and do not always cover as well as model paints. All water-based acrylic

paints are intermixable, so you don't have to stick with one manufacturer. To start with you'll need white, black, red, green, blue, yellow, silver, and gold. A flesh will be useful too, but most people prefer to mix their own flesh tints. By an amazing coincidence, these are the very colours available in the *Citadel Colour Paint Set 1!* (£4.95 from your model shop) A few shades of brown will also come in handy.

**5. Undercoat.** It is absolutely essential to undercoat metal models before painting them. If you don't do this the metal will show through, the paint will rub off, and your best efforts will look a horrible mess. The undercoat should be a white enamel paint. Humbrol matt white enamel is fine (although you'll need turps and a separate brush to apply it). Rather than brushing on an undercoat I would recommend the cans of white 'primer' sold in garages and large stores for car bodywork repairs. A can will cost you about a pound, lasts for many models, and gives far and away the best surface for acrylic paint.

**6. Water.** One or two jars of water will be needed during painting. Metallic paint tends to float about on the water and gets in everything you paint thereafter, so keep a separate jar for silver and gold.

**7. Work-surface.** You will need to find a nice warm bit of dungeon in which to sit and paint. A good light is essential - daylight is best - but a spot

lamp or reading light will do. Your working area should be free from clutter, and should consist of something you can cut, spill, paint on, etc, without attracting the wrath of your family. A piece of board or thick wad of newspaper on the table will suffice.

**8. Plate.** A tile or something similar to mix paint on. An old (stress *old*) dinner plate is ideal.

**9. Varnish.** To protect your completed models you will need to varnish them. Varnish is sold in spray cans in good modelling shops and comes in either matt or gloss.

All right, there you are, ready to begin. Water and paint should be well out of elbow room, and your as yet unpainted victim standing before you. The first thing you will need to do is clean the casting using the files and knife. All metal castings need to be cleaned, because, no matter how carefully the models are made, there will be some unwanted metal. Often this appears as strands of metal following 'air-vents', the channels in the mould that allow air to escape. Without these vents the mould cavity would fill with air and the metal wouldn't be able to get in to form the model. So clean off these vents and tidy up any rough or uneven surfaces that are left. Similarly, your model may have a discernible mould line, that is a light ridge of metal where the two halves of the mould join. This is easy to remove using your knife to scrape away any unwanted metal. Once this is done you must ensure that the model's base is good and flat, so that it stands up without wobbling. If not, file the base until it does. Note that many of *Citadel's* models now come with Slot-a-bases, separate plastic bases which are attached to the model by a slot. These should be fastened to the model now, and glued into position using any suitable adhesive (epoxy glue is best).

Before painting your model you'll need to undercoat it. This undercoat provides a solid grip for the paint, and its white surface gives a good background for the colour. Paint applied over a grey or black undercoat will appear dull and weak. There are definite uses for coloured or dark undercoats, but these are really only for advanced painters. Perhaps the Warlock will permit me to explain these deeper secrets at some future date. For now we'll stick to the white undercoat. If using a spray can to undercoat your figure take your model, a cardboard box, your paint can, and go outside. Spraying indoors is really not a good idea ... it goes everywhere! Smells like a troll's armpit too [*Less of the Troll insults, Priestley – Derek knows some good libel lawyers! – The Warlock*]. Place the model in the box so that the spray is contained, and give it a very light coat. After a few minutes repeat this, spraying from a different angle to make sure you

cover the model entirely. Try not to use too much paint, as this will obscure the detail and will take ages to dry. You are aiming for a complete, white, light coverage. Then let the undercoat dry thoroughly. Either place the touch dry model in a warm place for a few hours (under a light, on top of the fire, etc.) or leave the model overnight.

Now your miniature is ready and waiting for its first real coat of paint. Everyone has their own idea of the best sequence for painting the various features and details, and you will come to decide for yourself which way you prefer. What I shall describe is my own method. Basically, paint the model from the inside out; start off with the flesh, then any shirt, trousers, etc., followed by overlying garments, armour and helmets. Lastly paint any equipment and weapons. This method is sensible because it allows you to paint fairly sloppily to start with, covering over any wayward paint later.

So, begin by mixing a flesh colour. If you are using *Citadel* flesh colour add a little black and red (or brown) to make it darker, as it is slightly too pale. If mixing your own flesh colour start off with white, add a little red or red-brown, a little yellow and a touch of black. Vary the amounts until you get a colour you like; a shade which looks dark and purplish on your mixing surface will probably look about right on the model. Paint the face and any exposed flesh. When applying the paint use only the tip of the brush, try to avoid getting paint into the base of the bristles as this will eventually ruin the brush. Don't worry too much about getting flesh colour on other areas, although it is better to be fairly neat if you can. Keep a piece of rag at hand to wipe brushes and clean the brush in water before going to the next colour. Tissues are a poor substitute for a decent rag since they tend to dry the brush too severely, leaving it straggly and unmanageable.

After the fleshy bits the next area to paint is that next to the skin, which in the case of Anwan of Middlemarch is his trousers. When choosing colours remember that all paints are intermixable, so experiment a little until you get a colour you like. I decided on a dirty grey, mixing white with a little black and light brown (*Citadel Orc Brown*). Once again, don't worry too much about getting paint on other areas. Once this coat has dried continue with the other areas in turn, the padded jerkin (I made mine brown), armour (silver mixed with black), gloves (brown), boots (brown), knee-armour (silver mixed with black), straps, scabbard and backpack (various shades of brown), weapons silver mixed with black) and helmet (silver mixed with black). As you apply successive layers you should cover over any previous mistakes, leaving a neat finish. If you accidentally

splash paint onto an area already painted – such as the face – wipe this off quickly and touch-up as necessary. Decorations on the sword-belt were then picked out in blue and the base painted green before the basic figure was put aside to dry.

Your model is now complete, although you might like to finish the base off by applying a layer of scenic material such as flock (coloured sawdust), sand, or tea-leaves. Spread glue over the base and immerse in your scenic material, this will stick to it creating a textured surface. Blow away any excess and leave to dry. Many modellers prefer to apply a coat of varnish to their miniatures in order to protect them during handling. If you intend using your models as gaming pieces then it is better to varnish them in this way. Varnish can be obtained from any good model shop, and comes in spray can much like the undercoat used already. Several light coats should be applied (out of doors once more I'm afraid – yes, I know it's cold). Varnish is available as gloss or matt, the gloss giving better protection.

Once you have finished painting make sure all your brushes are clean. Throw away the dirty water, and store your brushes in one of the empty jars, points upward. Never leave brushes standing point down in a jar of water, this will bend the tips horribly and you'll have to buy new ones. If you have used *Hum-brol* type enamel paint for undercoating rather than cans. Remember to keep your enamel brush separate and clean this with turps. Every so often, you should clean your brushes thoroughly using soap and warm (not hot) water. Bring them to a point and return them to their jars to dry off. If any appear worn then now is the time to buy a new brush. Old brushes can be kept for less detailed work or for painting scenery, bases, etc. At the same time check your files to make sure they are not clogged with metal. Files wear out too; but a file will last many years if you clean out any clogged metal (I use a toothbrush). Similarly, you should make sure your modelling knife is still good and sharp. Once your knife is blunt it is time to put in a new blade. An old blade is more likely to snap because you'll need to put more pressure on to get an effective cut. Remember to dispose of old blades sensibly as, although they may be blunt to you, they are still sharp enough to cut anyone foolish enough to play around with one.

I hope these few words have gone some way to inspiring you towards the noble art of painting. Perhaps the Warlock will be magnanimous enough to permit me to reveal further secrets in future issues, for there is still much for you to learn: the subtle art of shading, dry-brushing, black-lining, painting faces, and other guarded knowledge.

# MAGICAL ITEMS IN FIGHTING FANTASY

by Graeme Davis

The treasure tables in *Out of the Pit* list a few magical treasures, but it won't be long before the multi-player GM or solo designer will want to create new and original magic items. Here are a few thoughts on the subject, which I hope will be helpful.

It is possible to divide magic items into four distinct classes, according to what they do: *weapons and armour* modify combat ability, *amulets* protect against something, *talismans* produce an effect like a magic spell, and *potions* are generally like amulets or talismans, but function only once.

## Weapons and Armour

Respectively, these make you a deadlier fighter and make you less vulnerable to your opponent's attacks. Within the mechanics of the *Fighting Fantasy* system, they both have the same effect – that of modifying your SKILL score. A magic sword, for example, might add 1 point to the wielder's SKILL (only when holding it – just carrying it in its scabbard isn't enough!) since it is enchanted to hit an opponent more easily. Exceptionally powerful swords might add 2 or 3 points to their user's SKILL. Armour, on the other hand (including shields), will add to the user's SKILL because it provides better protection than the non-magical variety.

Alternatively, some weapons and armour might affect STAMINA rather than SKILL; a magic weapon might leave its user's SKILL unaltered, but cause 3 STAMINA points per wound rather than the usual 2 while armour might reduce its user's wounds to 1 STAMINA point rather than 2. An item which has this kind of effect is more powerful than one which affects SKILL.

Very rare magical weapons might have specific 'enemies'. For example, a

sword might add to its user's SKILL, or cause additional damage only when fighting a particular type of opponent, such as goblins, dragons or undead. Against all other opponents, it will behave just like any other sword.

## Amulets and Talismans

These two classes are treated together because they are very similar – the only real difference is that talismans *do* something while amulets *prevent* something. An amulet will provide protection against something – tire, for instance, or poison – so that the user will suffer no damage from this particular attack form. A talisman, on the other hand, allows its user to cast *one* kind of spell, even if he or she is not normally able to use magic. The spell lists in *The Citadel of Chaos* and the *Sorcery!* books will give you plenty of ideas here.

Amulets and talismans don't need to be any particular kind of object. For example, a *cloak of invisibility* will work just as well as a *ring of invisibility*, and a pendant which casts a jet of flame will work just as well as a wand which does the same thing. In some cases even weapons and armour can function as amulets and talismans – a helmet might protect the wearer from mind attacks as well as increasing his/her SKILL, or a sword might be able to cast a lightning bolt once or twice a day, as well as causing an extra STAMINA point of damage. Items which have more than one function are quite powerful – more will be said on this later.

## Potions

Magic potions are very similar to the other classes of magic item, especially amulets and talismans, the only difference being that they only work once. Basically, they are spells in bottles, and the spell takes effect when the potion is drunk. Again, the spell lists from *The Citadel of Chaos* and the *Sorcery!* books will provide plenty of ideas, but you should bear in mind that a potion generally only affects the character who drinks it, so spells like Fire, Weakness, ZAP or POP are not generally suitable for potions – unless you want to be nasty and create a cursed potion!



## Powerful Magic Items

Some more powerful magic items might combine two or more effects; swords and armour have already been mentioned in this respect, and other magic items can have multiple effects. For example, a ring which protects against fire might also be able to cast a Fire or HOT spell, while a wand might be able to cast two or three different spells. The more functions an item has, the more powerful it is, and the more powerful it is, the rarer it will be and the more difficult to come by.

## Sources of Power

The magic within magic items must come from somewhere, and when you design a magic item, it's worth thinking about how it is powered.

One-off items, like potions, gain their power from the magical operations which went into their creation, and the materials of which they are made. On the other hand, items with a continuous function (such as a ring of protection against fire) and items with a repeating function (e.g., a ring which casts a spell more than once) will need more power. An item which keeps on working for ever will need an immense amount of power (even the most powerful wizards themselves don't last for ever!), and it seems reasonable to expect that most magic items will 'run out of juice' at some time.

An easy way to deal with this is to give an item a set number of 'charges'



when it is found-say 2-12 charges for less powerful items, up to as many as 10-60 (ten dice) for the great legendary artefacts. For repeating functions, each use of the item will take one charge, while continuous functions will drain one or two charges per day or per adventure. More powerful functions might cost more than one charge – if you use the *Sorcery!* magic system, you might link the number of charges needed for a function to the STAMINA point cost of the most similar spell.

When an item runs out of charges, of course, it will no longer work; there are few things that warm a cruel GM's heart more than that moment when a character pulls out a magic item to deal with an onrushing dragon and it goes 'phut' rather than 'boom'. If you are feeling kind, you might give the players some kind of warning – the item might go dull or crumble to dust when the last charge is used.

But what can the poor adventurer do when he is left pointing a duel wand at a large and unfriendly dragon? Apart from running like mad, the answer is a simple choice: either throw it away or try and get it recharged. Recharging a magic item is a costly and laborious business-almost as much so as making it in the first place-and the operation requires a very powerful wizard (more powerful than any adventurer) and a great deal of money. The GM may decide precisely how much it will cost, but a base price of 1,000 gold pieces plus loll gold pieces per charge seems reasonable in most cases. Alternatively, the wizard might send our hero off on a quest in payment rather than charging money. Of course, there is always the chance that a recharging operation won't work. If the charges don't 'take', the item will be as useless as ever, and the magical energy that didn't go into the item might seek another outlet, resulting in an explosion.

A few powerful magic items might be able to recharge themselves. For example, Michael Moorcock's fantasy hero Elric of Melniboné has a magic sword called Stormbringer, which increases his strength and fighting ability as well as having several other functions. It

tops up its magical energy every time it kills an opponent, draining its victim's life-force like a vampire or wight. Other items might, for example, draw on the energy of magical attacks made against their user. A ring of protection against fire might store the energy from fire-based attacks – say one charge from each attack-and use the power to cast a Fire or HOT spell when its user so desires. These items will not need recharging, but they have an added danger; if they are filled with more charges than they can take, there is a chance that the surplus magical energy will weaken the structure of the item,



resulting in all the charges being released at once in a massive explosion which will destroy the item and probably its user as well.

### Cursed Items

Not all magic items have to be nice – swords and armour might actually *reduce* their user's Attack strength, or amulets might make a character more vulnerable to something rather than protecting against it. Cursed items will be comparatively rare – say one in 50 or 100 items – but they can keep players on their toes.

### A Few Words of Caution

Magic items are great fun to design, and it is always interesting to see how a player or group of players react to a new magic item as they try to figure out what it does. They can add a lot to a game, but they can also tip the balance too far in the players' favour. If the adventurer(s) get too powerful, there will be no challenge left in the game. When you find your nastiest monsters being brushed off like flies, you can bet that the players are well on the way to getting bored, and a boring game won't last very long. Here are a few points that the GM or solo designer should bear in mind:

Firstly, be mean with magic items. This applies especially to the multi-player game, where our group of adventurers can pick up a lot of 'hardware' in just a few games. Even when a character is killed, his/her equipment is usually divided up among

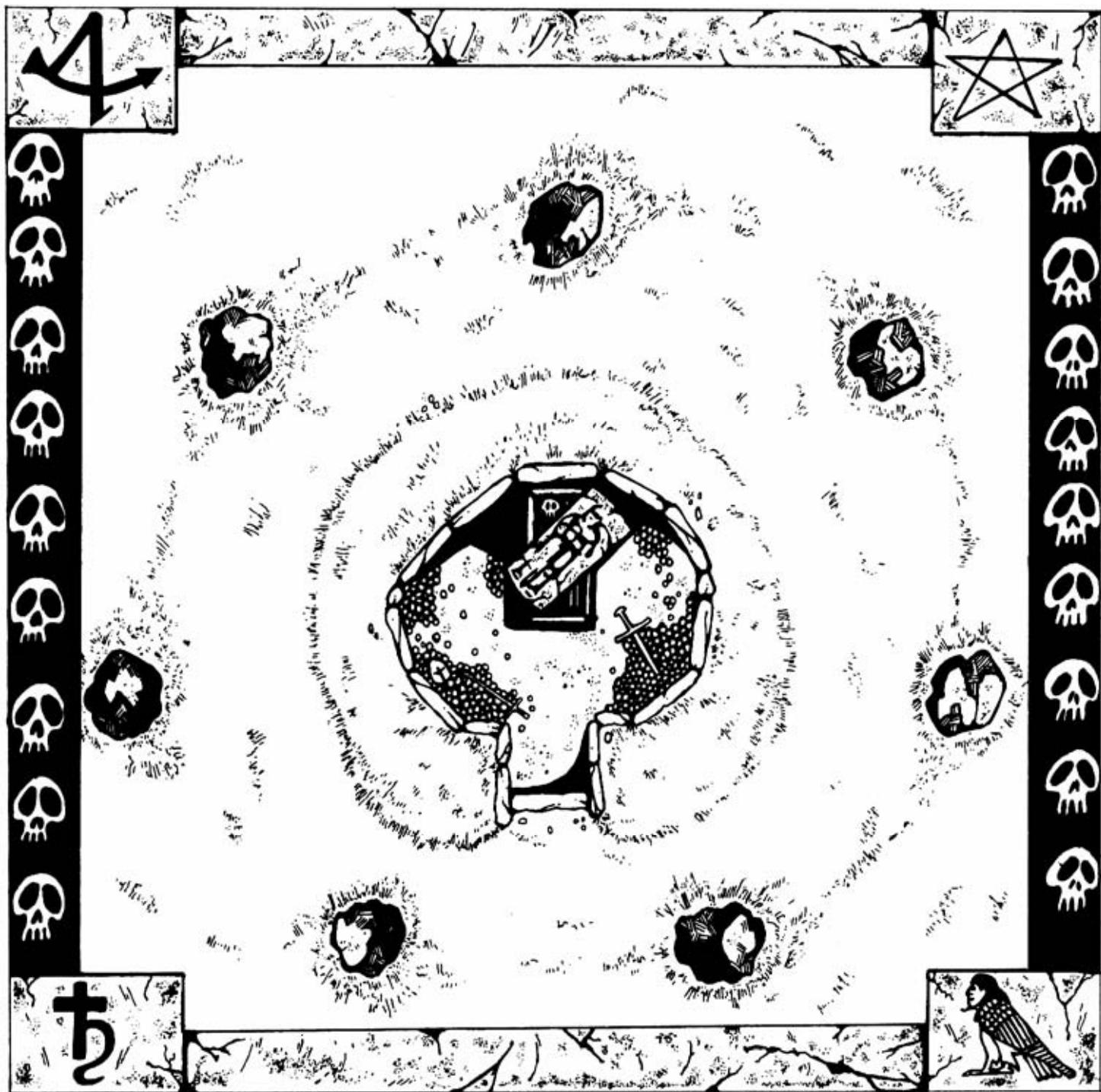
the rest of the party, so that magic items tend to become concentrated in the hands of the few most experienced adventurers. As I said before, the more powerful a magic item is, the rarer it will be. Everybody wants to own magic items, so only a very few will be left lying around for just anyone to pick up, and this also means that the most powerful magic items will be owned by powerful beings, since a weaker creature will not be able to hold onto them for very long. Most magic items will be owned by intelligent beings rather than just lying around, and it is reasonable to expect that an intelligent being will use its magic items to defend itself against marauding adventurers, rather than leaving them sitting in a pile of treasure.

This is another reason for keeping most magical items to a fairly low level of power. If an item is powerful enough to allow a single adventurer to wipe out a horde of goblins, then it's powerful enough to allow a single goblin to wipe out a horde of adventurers . . .

Powerful magical items do have a place, of course, but they will most probably be encountered as the objective of a quest rather than just a little something that the adventurers pick up along the way. In this case, the adventurers will probably be working for someone-perhaps a powerful wizard – who wants the item recovered intact, and will probably not be pleased if the adventurers steal it for themselves or run its charges down to nothing before handing it over. Possibly one of the most powerful magical items in the whole of literature is the Holy Grail, but nobody knows what it does, because the object of the quest was just to find it. Even Sir Galahad, the purest knight who ever lived, didn't dare even touch it, and would probably have been blasted to ashes if he had. Many of the really powerful magical items might have this kind of effect-some of them might even have a kind of intelligence, and adventurers who tinker about with them trying to find out what they can do might be in for a few surprises.

Magic items can add a lot to a game, but they can also destroy it, so be careful with them.





# THE RING OF SEVEN TERRORS

A multi-player Fighting Fantasy Deathtest for 3–7 players by Graeme Davis

## GM'S INTRODUCTION

The scenario can be set anywhere in the land of Allansia where there is a fair amount of high moorland terrain. It can be used as part of a continuing campaign, or as a one-off game in its own right.

As GamesMaster (GM), you should read through the whole scenario care-

fully before you start play. Make sure you know exactly what is going on at each stage; if you're not familiar with the scenario, it can confuse the players and lead to problems.

Apart from the section headed 'Players' Introduction', all the information in this scenario is for your eyes

only. Be sure to tell the players only what their characters will see and hear; let them find things out for themselves where monsters and magic items are concerned.

Except where otherwise noted, all monsters and creatures encountered have an *Attacks* score of 1.

## PLAYERS' INTRODUCTION

You are travelling through wild hill country in search of adventure, and, more importantly, money. Your gains from your last adventure are almost spent, and some of the hill-folk have not unproved matters by feeding you tall stories and sending you off on a wild goose chase after non-existent treasure. You suppose they think it's funny, making fools of 'brave adventurers'.

Things may be looking up. In the lands through which you have been travelling for the last few days, you have began to hear of a series of legends about a long-dead ruler called the Hunched King. There are many stories, and the legend grows more lurid and self-contradictory the more you hear.

All the stories you have heard seem to agree on one thing – the Hunched King was a sorcerer of immense power, and he took a great treasure with him to his tomb, where he lies under the protection of ancient and terrible guardians. A folk-rhyme crops up again and again – it runs as follows:

'In circle broad, in coffin narrow,  
Sleeps the Hunched King 'neath his  
barrow,  
Safe his treasure, sound his sleep,  
For seven fears his vigil keep.'

The last village you passed was two days ago, but there you found an old man who remembers a group of adventurers looking for the tomb of the Hunched King nearly seventy years ago.

'A wizard there was with them,' he says, 'I've had some kind of map, although I never saw it. But he asked about a barrow in a stone circle, two days into the hills from here. I saw it from afar when I was very young, but none from here has ever been near the place. The moor is an evil place, and one best left alone.'

You asked the old man whether these adventurers returned with anything, but he just laughed and gave you no answer.

So, following vague directions, you set off into the hills, walking for two days in search of a rumour. At last you saw it on the skyline – a ring of stones round a small barrow. Your spirits rise slightly as you approach the site – at least it's real this time. But what of the Hunched King, his guardians, and, more importantly, the treasure? What terrible guardians can there be in such a small space? You know that there is only one way to find out.

## GM'S NOTES

The Seven Fears referred to in this rhyme are the seven greatest fears of mortal man – all seven must be overcome by any would-be grave-robbler, as will be seen.

## The Site (see plan)

A ring of seven standing stones surrounds the low barrow, which commands an extensive view over high, bleak moorlands. There is nothing visibly unusual about the site, although the GM might like to build up atmosphere by telling the players that any birds, rabbits or other animals that they disturb flee round the circle rather than across it. The adventurers can inspect the circle and the barrow as closely as they like, but nothing will happen until someone touches the door-slab of the barrow.

As soon as this happens, anyone standing outside the circle will see everyone inside the circle vanish. They will reappear after about ten seconds with notched swords, dented armour and several wounds.

Although their absence from this world lasted only a few seconds, time has passed differently for those who vanished; they have faced seven guardians on seven planes, and overcome Man's greatest fears. Their experience runs as follows:

### 1. War

As soon as anyone touches the door-stone of the barrow, the scene undergoes a transformation. Anyone who was outside the circle disappears from the view of those inside, and the circle itself generates an invisible wall of force which prevents anyone or anything from leaving. The landscape outside the circle stays the same, although

it is now sunset and the setting sun casts a bloody light on the remains of a slaughtered army. Among the corpses and the broken banners, only the crows move; all else is quiet.

Even as the adventurers take this sight in, out of the standing stones – as if each were an open doorway – step SKELETONS, dressed in battered armour and wielding notched and rusty swords. There is one Skeleton for each member of the party, and they attack immediately.

SKELETONS SKILL 6 STAMINA 5

When the last Skeleton is destroyed, the scene changes again.

### 2. Famine

Outside the circle is now an orange sandy desert beneath an orange sky. The barrow is a solid protruding mass of orange sandstone, and the stones of the circle are weirdly-shaped pillars of the same material.

At first, the party may think that nothing is happening – then any character who rolls under his/her SKILL on two dice will hear a quiet munching sound coming from his/her pack. Opening each pack will reveal a SAND WEEVIL in each, rapidly consuming anything edible. The Sand Weevils – orange beetles some 4in. long – have already eaten food equivalent to one meal from each pack, and they will continue to eat one meal per round until they are killed. Characters trying to kill



a Weevil with anything larger than a dagger will suffer a penalty of 2 points from Attack Strength.

#### SAND WEEVIL SKILL 2 STAMINA 3

If a Sand Weevil wins around of combat, it will bite its opponent. The bite does not cause the usual loss of STAMINA points, but the victim must roll his/her *current* STAMINA or less on four dice – failure means that the victim suffers the following effects:

1. The victim is wracked with hunger for a number of hours equal to the dice score; during this period his/her SKILL is reduced by 2 points.

2. Any meals consumed in this time will restore only half the usual loss of STAMINA points.

3. If a spell or potion is used to restore STAMINA, it will not have its usual effect. No STAMINA points are regained, but the effect is ended, and any further meals, potions and spells will have their normal effect.

When the last Sand Weevil is killed, the scene shifts again.

#### 3. Plague

As far as the eye can see lies a sea of foul-smelling green-brown sludge. The barrow is a mudbank rising above the swamp, and the stones of the circle are the blackened stumps of long-dead trees. Nothing else in sight rises above the brackish water. Within the circle, the sludge is two feet deep. Any charac-

ter (or monster) standing in the sludge has a penalty of 2 points to Attack Strength.

Out of the pillars step more skeletal figures—again, one for each member of the party. They are not armed, and the air around them seems to shimmer with decay and corruption.

#### DECAYERS SKILL 7 STAMINA 8

As detailed in *Out of the Pit*, any character struck by a Decayer is exposed to a terrible rotting disease, which will erupt a week later when the victim will lose 2 STAMINA points per hour until dead or until cured by a powerful healer. For the purposes of this scenario, however, all characters struck are allowed a STAMINA check to avoid this—the first time a character is hit, he/she must roll his/her STAMINA or less on four dice; success indicates that the character is unaffected by the disease.

As the last Decayer is killed, the party again finds itself in different surroundings.

#### 4. Madness

The scene changes to a domed crypt carved out of a seamless black rock. The stones of the circles are now seven pillars supporting the dome, and the barrow is an elaborate sarcophagus on a dais, all carved out of the same black rock.

Squatting on top of the sarcophagus is a BANSHEE. She begins screaming

immediately, and at the start of each round every character must roll his/her SKILL score or less on two dice; failure indicates that the character is transfixated by the Banshee's howling and cannot attack or move during that round. The Banshee will only attack transfixated victims, and will hit automatically for 2 STAMINA points of damage. Characters who are not transfixated can attack the Banshee normally; she will defend, but cannot wound a character who is not transfixated.

#### BANSHEE SKILL 12 STAMINA 12

AS the Banshee is killed, the scene changes again.

#### 5. Death

The sarcophagus and dais remain the same, as do the pillars, but the circle is now completely open. It is night, and everything outside the circle is wreathed in grey mist; occasionally, ruined crypts and broken tombstones can be made out through the mist.

The party will notice that the weapons they are holding after the fight with the Banshee have turned into solid silver. AS they notice this, their new opponents will appear through the pillars, one for each member of the party.

#### CRYPT STALKERS SKILL 8 STAMINA 6

Crypt Stalkers can only be harmed by blessed or enchanted weapons; the



characters' changed weapons count as such. If a Crypt Stalker scores two successful hits in a row, it will grasp its opponent's neck and strangle for an extra 1-6 STAMINA points of damage. Each attack round after this, the victim must strike successfully to get free of the grip, or suffer another 1-6 points of damage until one combatant is killed. A Crypt Stalker which kills its opponent will vanish, taking no further part in the battle. As the last Crypt Stalker is destroyed, the scene shifts again.

## 6. Hell

All around the circle is a curtain of flame. The pillars, the barrow and the floor within the circle are all carved from one piece of red-veined black stone. The stone glows and smokes, but is not dangerously hot.

The weapons which the characters are holding have changed again; they are no longer silver, but are made of a black metal shot through with swirling, ever-changing red streaks. These enchanted weapons add 2 points to the wielder's Attack Strength, and they are the only weapons capable of harming lire party's next opponent. With a flash and a roar of flame, a HELL DEMON materialises in the centre of the circle.

### HELL. DEMON

SKILL 14

STAMINA (= number of characters +6)

4 Attacks

The Demon will attack as many oppo-



nents as it can in each round, and it will not use more than one attack on any one character.

As the Demon is killed, there is a titanic flash and the party's surroundings change again.

## 7. Self

The sky is white, and white light floods down on the scene. The ground, as far as the eye can see, is a featureless flat mirror. The barrow is a mound, faced with mirrors, and the pillars are likewise mirror-faced, with a single mirror forming the whole of the inside face. The party's weapons are back to normal.

Out of the mirrored pillars step the party's most deadly opponents – their own reflections. Each mirror image has exactly the same current SKILL and STAMINA scores as its original, but is not able to use LUCK in the battle. If a mirror image kills its original, it will disappear.

When the last mirror image 'dies', the party is instantly transported back to the plane of existence on which they started. Nothing seems to have changed there. Any character who died in one of the seven battles is also returned at the same time – miraculously alive, but with only 1 STAMINA point.

Each player should roll two dice at this point. A score of 2 or 3 indicates that their main weapon is of silver, as it was in the battle with the Crypt Stalkers; it does normal damage, but is capable of hitting monsters which can only be struck by silver or blessed weapons. A score of 12 indicates that the weapon is of the hell-forged black and red metal used in the battle with the Demon, retaining all the properties detailed there. At the GM's option, any Demon who meets the wielder of such a weapon may react as *unfriendly* rather than *hostile*, having a healthy respect for a weapon of this sort.

As the party returns to their own plane, the force field around the circle is dropped. At the same time, the door-stone of the barrow develops cracks, which widen as the party watches, until the stone has crumbled to dust. The way into the tomb is now open.

## The Tomb

A short passage, 2ft wide and 2ft high, leads sharply down into the burial chamber. As the first character crawls through into the chamber, he/she will see a blue light pour out from under the cover-stone of the stone coffin. Almost instantaneously, the blue light will coalesce by one of the piles of treasure. Taking a roughly human shape – a hunch-backed, spindly-legged old man wearing a royal crown – it will pull a silver-bladed sword from the treasure, and attack. Unless the character already has a silver or enchanted weapon, he/she must roll his/her SKILL or less on two

dice in order to reach the sword in the other pile of treasure; otherwise, the character will only be able to defend during that round. A silver or enchanted weapon is needed to fight the Hunched King, since he is now a DEATH WRAITH.

### DEATH

WRAITH

SKILL 9

STAMINA 8

No more than two characters may fight the Hunched King; if more than two characters crowd into the chamber, the cramped conditions will reduce the Attack Strengths of the human combatants by 2 points per extra person (i.e., if 3 People are in the chamber, the penalty is 2 points; 4 people give a penalty of 4 points, 5 people give a penalty of 6 points, and so on).

When the Hunched King is finally slain, the party can take stock. The bulk of the Hunched King's 'fabulous' treasure actually consists of silver and copper, but these coins are worth around 50 gold pieces. There are gems to the value of 215 gold pieces (9 gems worth 10gp each, 5 gems worth 25gp each), and a stone bottle containing three doses of *potion of healing*. Finally, there is a magical treasure a bronze helmet of archaic design which gives the wearer a bonus of 2 points to any SKILL STAMINA, or LUCK checks against attacks which affect the mind (for example, the wail of a Banshee, the gaze of a Vampire, the mesmerism of a Brain Slayer).









by Tom Williams

## ADVENTURE SHEET

### MONSTER ENCOUNTER BOXES

**SKILL**  
*Initial Skill =*

**STAMINA**  
*Initial Stamina =*

**LUCK**  
*Initial Luck =*

**Skill =**  
**Stamina =**

**Skill =**  
**Stamina =**

**Skill =**  
**Stamina =**

**EQUIPMENT LIST**

**GOLD**

**JEWELS**

**POTIONS**

**PROVISIONS  
REMAINING**

**Skill =**  
**Stamina =**

This issue's solo adventure comes from Tom Williams, of Twickenham.

You must prove your worthiness to become a knight by rescuing your liege, Sir Falfax, from his incarceration in the Fortress's depths.

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#### How to fight creatures in the Adventure

Before embarking on your adventure, you must first determine your own strengths and weaknesses. You have in your possession a sword and a shield together with a backpack containing provisions (food and drink) for the trip. You have been preparing for your quest by training yourself in swordplay and exercising vigorously to build up your stamina.

To see how effective your preparations have been, you must use the dice to determine your initial SKILL and STAMINA scores. There is an *Adventure Sheet* opposite which you may use to record the details of your adventure.

#### Skill, Stamina and Luck

Roll one die. Add 6 to this number and enter this total in the SKILL box on the *Adventure Sheet*.

Roll two dice. Add 12 to the number rolled and enter this total in the STAMINA box.

There is also a LUCK box. Roll one die, add 6 to this number and enter this total in the LUCK box.

For reasons that will be explained below, SKILL, STAMINA and LUCK scores change constantly during an adventure. You must keep accurate record of these scores and for this reason you are advised either to write small in the boxes or to keep an eraser handy. But never rub out your *Initial* scores. Although you may be awarded additional SKILL, STAMINA and LUCK points, these totals may never exceed your *Initial* scores, except on very rare occasions, when you will be instructed on a particular page.

Your SKILL score reflects your swordsmanship and general fighting expertise; the higher the better. Your STAMINA Score reflects your general constitution, your will to survive, your determination and overall fitness; the higher your STAMINA score, the longer you will be able to survive. Your LUCK score indicates how naturally lucky a person you are. Luck – and magic – are facts of life in the fantasy kingdom you are about to explore.

#### Battles

You will often come across paragraphs which instruct you to fight a creature of some sort. An option to flee may be given, but if not – or if you choose to attack the creature anyway – you must resolve the battle as described below.

First record the creature's SKILL and STAMINA scores in the first vacant Monster Encounter Box on your *Adventure Sheet*. The scores for each creature are given each time you have an encounter. The sequence of combat is then:

1. Roll the two dice once for the creature. Add its SKILL score. This total is the creature's Attack Strength.
2. Roll the two dice once for yourself. Add the number rolled to your current SKILL score. This total is your Attack Strength.
3. If your Attack Strength is higher than that of the creature, you have wounded it. Proceed to step 4. If the creature's Attack Strength is higher than yours, it has wounded you. Proceed to step 5. If both Attack Strength totals are the same, you have avoided each other's blows – start the next Attack Round from step 1 above.
4. You have wounded the creature, so subtract 2 points from its STAMINA score. You may use your LUCK here to do additional damage.
5. The creature has wounded you, so subtract 2 points from your own STAMINA score. Again you may use LUCK at this stage.
6. Make the appropriate adjustments to either the creature's or your own STAMINA scores (and your LUCK score if you used LUCK – see below).
7. Begin the next Attack Round (repeat steps 1–6). This sequence continues until the STAMINA score of either you or the creature you are fighting has been reduced to zero (death).

#### Escaping

On some pages you may be given the option of running away from a battle should things be going badly for you. However, if you do run away, the creature automatically wounds you (subtract 2 STAMINA points) as you flee. Such is the price of cowardice. Note that you

may use LUCK on this wound in the normal way (see below). You may only *Escape* if that option is specifically given.

#### Fighting More Than One Creature

If you come across more than one creature in a particular encounter, the instructions will tell you how to handle the battle. Sometimes you will treat them as a single monster; sometimes you will fight each one in turn.

#### Luck

At various times during your adventure, either in battles or when you come across situations in which you could either be lucky or unlucky (details of these are given on the pages themselves), you may call on your luck to make the outcome more favourable. But beware! Using LUCK is a risky business and if you are *unlucky* the results could be disastrous.

The procedure for using your luck is as follows: roll two dice. If the number rolled is equal to or less than your current LUCK score, you have been lucky and the result will go in your favour. If the number rolled is higher than your current LUCK score, you have been unlucky and you will be penalized.

This procedure is known as *Testing your Luck*. Each time you *Test your Luck*, you must subtract one point from your current LUCK score. Thus you will soon realize that the more you rely on your luck, the more risky this will become.

#### Using Luck in Battles

On certain pages you will be told to *Test your Luck* and will be told the consequences of your being lucky or unlucky. However, in battles, you always have the option of using your luck either to inflict a more serious wound on a creature you have just wounded, or to minimize the effects of a wound the creature has just inflicted on you.

If you have just wounded the creature, you may *Test your Luck* as described above. If you are lucky, you have inflicted a severe wound and may subtract an *extra* 2 points from the crea-

ture's STAMINA score. However, if you are unlucky, the wound was a mere graze and you must restore 1 point to the creature's STAMINA (i.e. instead of scoring the normal 2 points of damage, you have now scored only 1).

If the creature has just wounded you, you may *Test your Luck* to try to minimize the wound. If you are lucky, you have managed to avoid the full damage of the blow. Restore 1 point of STAMINA (i.e. instead of doing 2 points of damage it has done only 1). If you are unlucky, you have taken a more serious blow. Subtract 1 *extra* STAMINA point.

Remember that you must subtract 1 point from your own LUCK score each time you *Test your Luck*.

### Restoring Skill, Stamina and Luck

#### *Skill*

Your SKILL score will not change much during your adventure. Occasionally, a page may give instructions to increase or decrease your SKILL score. A Magic Weapon may increase your SKILL, but remember that only one weapon can be used at a time! You cannot claim 2 SKILL bonuses for carrying two Magic Swords. Your SKILL score can never exceed its *Initial* value unless specifically instructed. Drinking the Potion of Skill (see later) will restore your SKILL to its *Initial* level at any time.

#### *Stamina and Provisions*

Your STAMINA Score will change a lot during your adventure as you fight monsters and undertake arduous tasks. As you near your goal, your STAMINA level may be dangerously low and battles may be particularly risky, so be careful!

Your backpack contains enough Provisions for five meals. You may rest and eat only when allowed by the instructions on a page, and you may eat only one meal at a time. Eating a meal restores 4 STAMINA points. When you eat a meal, add 4 points to your STAMINA score and deduct 1 point from your Provisions. A separate Provisions Remaining box is provided on the *Adventure Sheet* for recording details of Provisions. Remember that you have a long way to go, so use your Provisions wisely!

Remember also that your STAMINA score may never exceed its *Initial* value unless specifically instructed on a page. Drinking the Potion of Strength (see later) will restore your STAMINA to its *Initial* level at any time.

#### *Luck*

Additions to your LUCK score are awarded through the adventure when you have been particularly lucky. Details are given on the pages of the

book. Remember that, as with SKILL and STAMINA, your LUCK score may never exceed its *Initial* value unless specifically instructed on the page. Drinking the Potion of Fortune (see later) will restore your LUCK to its *Initial* level at any time, and increase your *Initial* LUCK by 1 point.

### Equipment and potions

You will start your adventure with a bare minimum of equipment, but you may find other items during your travels. You are armed with a sword and a shield, and are dressed in leather armour. You have a backpack to hold your Provisions and any treasures you may come across.

In addition, you may take one bottle of a magical potion which will aid you on your quest. You may choose to take a bottle of any of the following:

A Potion of Skill – restores SKILL points  
A Potion of Strength – restores STAMINA points  
A Potion of Fortune – restores LUCK points and adds 1 to *Initial* LUCK

These potions may be taken at any time during your adventure. Taking a measure of potion will restore SKILL, STAMINA or LUCK scores to their *Initial* level (and the Potion of Fortune will add 1 point to your *Initial* LUCK score before LUCK restored).

Each bottle of potion contains enough for *two* measures: i.e. the characteristic may be restored twice during an adventure. Each time it is used make a note on your *Adventure Sheet*.

Remember also that you may only choose *one* of the three potions to take on your trip, so choose wisely!

## INTRODUCTION

For some time travellers in the wood of Ergon have been captured by servants of the evil wizard Throngard and taken by them to the dungeons below his castle – to meet who knows what awful fate.

You are the squire of Sir Falfax the Fair, who has himself become the latest of the wizard's victims. You know that a frontal attack on Throngard's fortress would be useless; the doors are well guarded and many powerful and evil creatures roam the rooms above the dungeons. But you cannot leave your master to his fate. You decide to allow yourself to be captured so that you will

be taken to the wizard's dungeons. About your person you conceal a small knife and a picklock. You know that any other weapons or equipment will be taken as soon as you are captured.

There is nothing for it – if you are to save Sir Falfax you must go to the wood of Ergon and prepare to meet your fate . . . Go to 1.

### 1

You walk through the wood and try to whistle bravely to yourself but your mouth is dry with fear.

As you near the mid-point of the path you wonder if perhaps you will not be seized by the servants of Throngard. Despite your concern for your master you begin to feel less frightened. Suddenly from the trees ahead of you 3 figures move onto the path. As they close toward you, you know your plan is working. You are unarmed save for your hidden knife but you are carrying a stout stick. Do you:

Put up a token defence but let them capture you easily (103),  
Surrender immediately (95),  
Fight with all your strength (2)?

### 2

The lack of even your knife puts you at a disadvantage as the three come at you. You fight the three one at a time but deduct 2 points from your fighting score in each attack round because you are unarmed. All three men have a SKILL of 5 and STAMINA of 4. If you beat the first two, turn to 14.

### 3

You come to chained by your arms to the walls of a dank dungeon. One barred window high in the opposite wall lets in just enough light for you to make out your surroundings. Without your picklock you are helpless. All you can do is wait to see what will befall you.

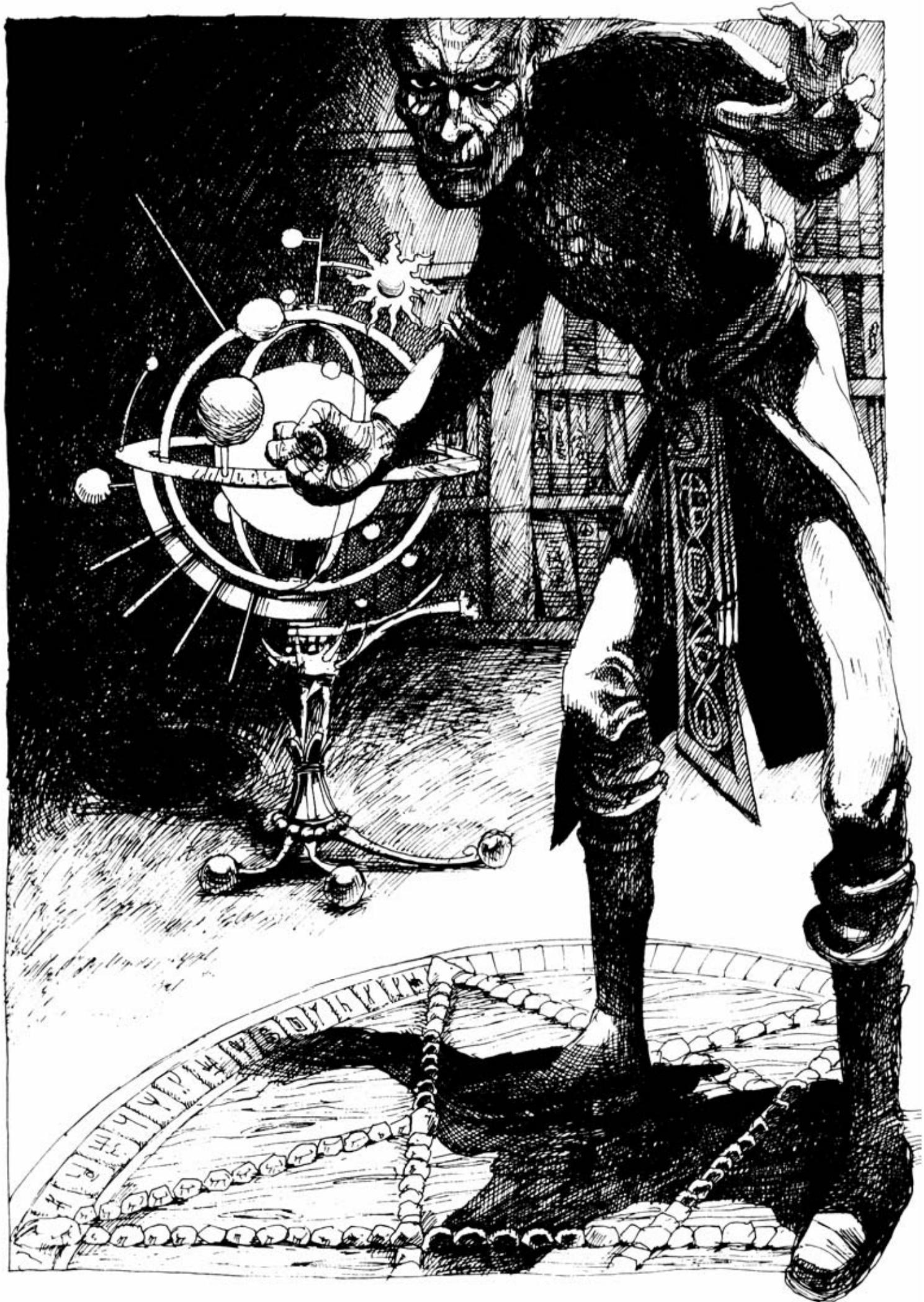
After what seems an eternity three armed men wearing the pentagram insignia of Throngard enter the cell. Two move to take your arms as the third unlocks your chains. The loss of your knife means you must deduct two points from your SKILL (until you acquire a new weapon) but this will be your only chance of escape. You must fight all three. You fight them one at a time.

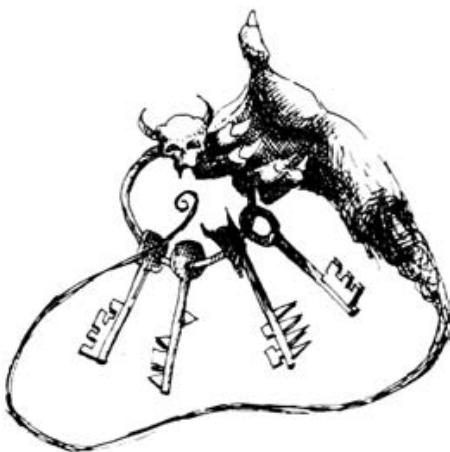
	SKILL	STAMINA
1ST GUARD	4	4
2ND GUARD	4	3
3RD GUARD	3	3

If you survive add 2 LUCK points and escape through the cell door to 21.

### 4

The surviving man takes no chances. He attacks you with all his strength knocking you unconscious. Lose 2 STAMINA points. Go to 104.





5

After a while you hear a key grating in the lock of your door. Do you:

Draw your knife and stand ready to face whoever enters (21), or Hide behind the door (94)?

6

You open the door to find yourself in a magnificent library. If you have been here before you leave immediately and make your way to the top of the stairs (156). An astrolabe stands in the middle of the room and the floor and ceiling are inlaid with magical symbols. Near the door a pentagram has been marked out with rubies set in cedar panels on the floor. At one end of the room an old man is sitting reading. Do you:

Slip out again and hope the old man doesn't notice you (165),

Run towards the old man, waving your sword (or shaking your fist if unarmed) (96),

Cough politely to draw attention to yourself (106),

Move away from the old man to place the pentagram between you and him (17)?

7

Do you have any large bones with which you could feed the dogs? If you do you may throw the bones through the grill. Go to 110. If not, the dogs are getting restless – you had better turn back quickly. Go to 118.

8

As you enter the cell the door swings shut behind you and a mocking laughter fills the air. To your horror you recognise the cell you originally escaped from! The laughter stops and from all around you seem to hear a cruel voice – a voice you know can only be that of Throngard. "My dear deceived adventurer," it says, "how could you really hope to escape me? Don't you realise I have been playing with you all this time, watching you run round and round in circles?" The voice laughs again and you collapse on the ground in despair. Now you realise how futile all your efforts were. How could you hope to escape when you returned to the very cell you had left? The sound of

Throngard's laughter brings home to you the total abjectness of your defeat.

Your quest ends here . . .

9

You throw yourself against the door. Roll two dice. If the number is *less* than your current STAMINA score the door bursts open. Go to 128. If the number is *equal to* or *greater* than your current STAMINA score the door remains shut. Deduct 1 STAMINA point for a bruised shoulder and carry on down the corridor (24).

10

You gently close the door again and tip-toe back down the corridor.

Now will you:

Try the door on your right (37),

Try the iron door to your left (35), or

Carry straight on (28)?

11

The key turns easily in the lock and the door swings open. Go to 47.

12

You turn back, passing the iron door on your right. Go to 140.

13

The guards rush out after you. There is no hope of escape. Within seconds they have caught you and beaten you unconscious to the ground. Go to 65.

14

As the third man advances, you remember that your plan calls for you to be captured. Do you put up a token resistance before allowing him to capture you (4), or surrender without fighting any more (22)?

15

The lock is a simple one and you soon have it open. You quietly slip through the door. Go to 21.

16

The door is locked. Do you have a ring of keys labelled "Dungeons" or a picklock? If yes, then go to 157. If not you will have to walk on down the corridor (to your left as you face the door). Go to 24.



17

Before you have got more than a few steps into the library the old man notices you. He rises to his feet and paces slowly down the library towards you. "I am Throngard," he says. His voice is deep and has a weird hypnotic quality. "How dare you disturb my peace!" You cannot move. Instantly you realize you are doomed unless you can stop his remorseless advance. As he steps into the pentagram you wonder if you can use the power of that magic symbol to stop him. You rack your brains for an idea. Do you remember the Words of Command? If so go to 25. If you have not learnt the Words of Command on your travels go to 92.

18

The barking of the dogs alerts the guards. Several appear at the far end of the corridor and run towards you, yelling and drawing their swords. Do you run towards them (130) or run away (63)?

19

The hands guide you through the mist. You sense that they are friendly. Suddenly the mist lifts and at the same instant you no longer feel the guiding hands. Go to 161.

20

As you look at the paintings the eyes seem to come alive. They stare at you hypnotically. You feel dizzy and try to look away but you cannot. You seem to hear the painting laughing at you but already your surroundings appear distant. The room seems to sway and then you collapse, unconscious. Go to 65.

21

You are in a corridor lit by torches. Opposite you is a closed door of solid wood with iron studs. Other doors stretch off on both sides of the corridor in either direction. Do you:

Try the door opposite (27),

Turn right (93), or

Turn left (36)?

22

Your sudden surrender after killing his two companions makes the third suspicious. He ties you up – none too gently – and searches you thoroughly. He finds

1ST GUARD SKILL 6 STAMINA 6  
2ND GUARD SKILL 5 STAMINA 6

If you survive, escape through the cell door to 21.

27

The door opens easily enough into a provisions store. A burly guard is stocking food onto the shelves but he stops when he sees you and draws his sword for battle. You must fight him.

GUARD SKILL 6 STAMINA 8

If you defeat him you can eat your fill – all the food for the prisoners is kept here. Restore 4 STAMINA points. If you have a bag to carry provisions in you may stock up here with 4 meals. If you do not have a sword, you may take that of the dead guard.

Satisfied you return to the corridor. Do you go left (93) or right (36)?

28

You walk along the corridor and pass a door on your left. Do you:

Try the door (54), or  
carry on down the corridor (70)?

29

As you pass the door the dogs begin to bark, attracting the attention of the guards. Several guards appear behind you, yelling and drawing their swords. Do you:

Run towards them (130), or  
Run away (63)?

30

On the desk a great leather-bound volume lies open at the page the wizard was reading. It is headed – 'Locking runes'. You read on: "A door may be sealed with locking runes such as:



Such a door can be opened only by incantation – in this case by chanting with words: "Erebore, Eregor, Open Door!" The book goes on to discuss other locking runes. Do you continue to turn over the pages (58) or look at some of the other books in the library (170)?

31

The door opens easily but there appears to be nothing of value inside. Some wooden stakes are piled up in one corner, a stout canvas bag lies on the floor, a coil of rope is hanging by the door. If you are unarmed you may take one of the stakes – it is better than nothing and you will suffer a penalty of only 1 point to your SKILL while you still have the stake – but discard it as soon as you get a better weapon (even your original knife is better than a stake and you cannot hold both). You may take the bag and/or the rope if you wish. If you have been in this room before you



find it empty.

You step back into the corridor. Do you:

Turn right (129),  
Turn left (101),  
or Look through the peephole of the door opposite (97)?

32

The corridor is very short and ends in a solid oak door. You open the door carefully and see that you are in an enormous kitchen. You can see three chefs working there – all brawny men – but they haven't noticed you. Do you try to slip away unnoticed (10), leap into the kitchen and attack them (52), or leap into the kitchen and call on them to surrender (75)?

33

It is a magic breastplate and will reduce the effectiveness of any blows struck against you while you are wearing it. While you have it any opponents successfully attacking you inflict only 1 STAMINA point of damage instead of two. However, it is heavy and makes you less agile as a fighter. While you are wearing the breastplate reduce your SKILL by 2. You may discard the breastplate whenever you wish, but once it is discarded (or lost) it may not be worn again. Now go to 41.

34

You enter a bedroom. It is hung with sumptuous fabrics and dominated by a huge four-poster bed. A beautiful damsel is sitting on the bed. She has long black hair. She is wearing a red gown and her bare arms are very white. She has a small mole just above her elbow but otherwise her skin is flawless. She is the most attractive woman you have ever seen. She beckons you towards her. Do you mumble an excuse and leave the room (161), or go towards her (148)?

35

You try the door but it is firmly locked. Do you have:

A large iron key (149),  
A large brass key (134),  
A picklock (126)?

the picklock and the knife. His anger is already aroused by the death of his two companions and he beats you viciously into unconsciousness. Lose 4 STAMINA Points.

If you survive the beating go to 3.

23

The door opens and a guard is standing there with a pitcher of water and some mouldy bread. As he sees you he drops the pitcher and goes for his sword. You leap forward and attack him.

GUARD SKILL 7 STAMINA 5

If you defeat him you may take his sword and go to 21.

24

The dungeon corridor is drawing to an end. On your left and right are more doors but ahead the corridor turns sharply left. Do you:

Try to open the door  
on your left

(turn to 74),

Try to open the door  
on your right

(turn to 49),

Follow the corridor  
to the left

(turn to 117)?

25

Desperately you cry out: "By Grek and Bolizar, I conjure you – HOLD!" Throngard's eyes fill with horror but he cannot move or cry out. Gandorn's advice has saved you. On the wall behind you you notice a wavy kris dagger with magic runes carved into the handle. Do you:

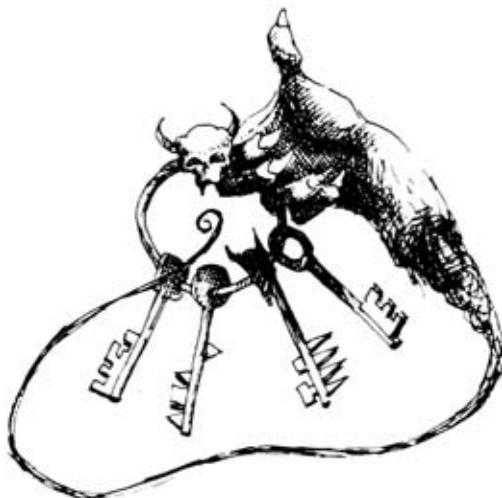
Take the dagger and try to kill the wizard with it (102),

Take the dagger and ignore the wizard (105), or

Walk straight to the wizard's desk to see what he was reading (30)?

26

After what seems an eternity, two guards enter your cell and unlock your chains. You seem so weak they are careless. You are able to wrench an arm free and strike one of the guards. You must defeat both guards if you are to escape.



If you have, try one of these on the door (Go to the number given alongside your choice). If you do not, you will have to give up your attempt on the door and move off down the corridor, either to your right (28) or to your left (32).

36

As you move down the corridor you notice a door on your left with strange runic characters cut into the lintel and on the doorposts. The largest look like this:



Can you interpret these signs? If you can, go to 107. If not, do you want to try the door (turn to 91) or carry on down the corridor (turn to 108)?

37

You find yourself in a short passageway with a door at each end. You push the door to behind you and walk to the other door. It is locked. Do you want to open the door (51) or return the way you came (81)?

38

The door is locked. Do you have a ring of keys labelled "Dungeons" or a picklock? If you have, go to 128. If not, you can either try to force the door (go to 9) or walk on down the corridor (go to 24).

39

You look around the kitchen. There is plenty of food around. This is your opportunity to eat a meal and restore 4 STAMINA points (but remember not to exceed your initial STAMINA). If you have a bag to carry provisions in you may stock it up here with up to four meals – including any it already contains. There are some big bones in a

corner of the kitchen. You can take these in your bag but only if you take three meals with you. After you have searched the kitchen go to 10.

40

*Test your Luck.* If you are Lucky you are able to read the plaque (go to 76). However, if you are Unlucky you are disturbed before you have time to read it. Go to 56.

41

*If you have been in the armoury before* you find nothing else, and leave immediately, turning to your left (turn to 24).

*If you have not visited the armoury before* you find a light strong sword. If you wish to take this, mark it on your Adventure Sheet.

As you leave the armoury do you turn right (48), turn left (24), or try to open the door opposite (16)?

42

The picklock makes no impression on this solid lock but the scratching noise you make has been heard at the other side of the door! The door is flung open and you face 2 guards holding a PUMA on a chain. They release the Puma which immediately attacks you. If you defeat it you must fight the guards.

	SKILL	STAMINA
PUMA	8	7
1ST GUARD	6	5
2ND GUARD	5	4

If you survive, turn to 47.

43

The three chefs see you standing there without a sword and are amazed at your arrogance. Snatching up kitchen knives they come at you. You are taken at a disadvantage as you had expected them to surrender so add 2 to their scores in each attack round. Go to 52.

44

You open the door, and immediately your nose is assailed by a stench of sulphur. The room is empty except for a table with a large dust covered book on it, and two stone statues depicting Demons standing either side of a great stone fireplace which dominates one wall of the room. The smell of sulphur is strongest from the fire-place. Do you:

- Investigate the fireplace (135),
- Examine the statues (146),
- Read the book (154) or



Leave the room (140)?

45

The door bursts open but the noise has attracted the guards. Two of them stand before you with a PUMA straining at its leash. They release the animal which immediately attacks you. You are bruised and off-guard from breaking down the door so deduct 1 point from your SKILL.

PUMA SKILL 8 STAMINA 7

Once you have killed the Puma, you must defeat the guards:

1st GUARD SKILL 6 STAMINA 5  
2nd GUARD SKILL 5 STAMINA 4

If you survive, turn to 47.

46

You enter a bedroom. It is well carpeted and hung with beautiful tapestries. A huge 4 poster bed dominates the room. As you look at it you realise how tired you feel. The bed seems to be drawing you towards it. If you have been in the room before you leave, turning to the left (153). If not, do you:

Lie on the bed and sleep (169),  
Leave the room, turning to your left (153) or

Leave the room and walk along the gallery to your right (161)?

47

You are in a large entrance hall. Ahead of you you see huge double door with enormous lion's head handles on them. On either side of the room stairs rise to a gallery above your head. The room at first appears empty, but suddenly there is a ferocious roaring from the foot of the stairs. To your horror you see Throngard's house pet and guard animal uncurl itself. It is a small Dragon, some 3 metres long. Its scaly wings have been clipped but it can still throw itself across the room remarkably quickly, breathing fire as it goes. If you have a bow and arrow you may be able to wound it (go to 68). Note: if you have already killed the Dragon the entrance hall is empty and you may go straight to (119). If not, you will have to fight it. It has a SKILL of 15 and STAMINA of 16. Every attack round it blows flame at you. Roll one dice after each round. If it rolls 5 or 6 you are burned and lose 1 STAMINA point *unless* you are protected by a shield or breastplate, in which case the fire cannot harm you. If you survive go to 119.

48

The corridor stretches ahead of you. On your right is a closed door of solid wood with iron studs. On your left is a cell door slightly open. Do you:

Try the door on your right (27),  
Go through the door on your left (8), or  
Carry on down the corridor (36)?



#### 49

As you are about to open the door you notice a plaque, filthy with soot, just to the side of it. If you want to read the plaque you will have to clean it and examine it carefully. You are worried that someone may come along while you are doing this. Will you read the plaque (40) or try the door (72)?

#### 50

You open the door. The room beyond is in almost total darkness. There are black drapes on the wall. As your eyes grow accustomed to the gloom you can just make out a coffin on the floor of the room. The lid is slowly opening. A tall, very pale, man emerges. You immediately realise that he is a VAMPIRE. You turn to the door, but with horrifying speed he blocks your path. Do you have a crucifix or a mallet and wooden stakes? If so go to 145. If not, go to 162.

#### 51

Do you have:  
A picklock (42),  
A large brass key (11) or  
A ring of keys labelled 'Dungeons' (71)?

If you do, choose one and use it by turning to the appropriate paragraph. If not, you may try to force the door (go to 59).

#### 52

Using their kitchen knives as daggers

the chefs put up a strong fight. You will have to kill them all:

	SKILL	STAMINA
1ST CHEF	5	5
2ND CHEF	6	5
3RD CHEF	4	4

If you kill them all, go to 39.

#### 53

You find yourself in a dining room. If you have been in here before the table is bare. If not, you enter the room to find a table set for a banquet. Food of every kind is laid out on silver dishes. Crystal wine glasses sparkle in the light from the candelabra. The room is deserted. You decide you can risk a quick meal (add 4 STAMINA points) before you return to the gallery. You turn right out of the door and follow the gallery to the corner where it turns to the left. On the wing of the gallery ahead of you there is only one door. Do you go through the door (6) or carry on to the next corner of the gallery (152)?

#### 54

The door seems firmly locked but you are able to force it open. Immediately the door is opened, though, a huge VAMPIRE BAT flies at you. You must destroy it.

#### VAMPIRE BAT

SKILL 7 STAMINA 10

If you succeed you may enter the room. It hardly seems worth the effort: a mallet and some wooden stakes lie in a corner. If you have a bag you may take these. A length of chain is hanging beside the door. You may take this whether you have a bag or not - you can always wrap it round your waist.

You return to the corridor and turn to your left. Go to 70.

#### 55

You open the door to find a flight of steps. You go down about 10 stone steps and find yourself in a wine cellar. If you have food you may eat here but if you do you must drink as well. If you do not eat you may choose to drink or not as you wish. Do you:

Drink some red wine (turn to 82).

Drink some white wine (turn to 98) or Leave the cellar immediately (turn to 109)?

#### 56

As you are scrubbing the dirt away the door opens and you look up to find yourself face to face with one of the guards. You have been trying to get into the guardroom! Behind him you see another ten or twelve guards, all scrambling to their feet. You turn to run but it is too late - you are seized and kicked unconscious. Go to 65.

#### 57

Taken by surprise, the butler still puts up a Struggle.

BUTLER SKILL 4 STAMINA 5

If you kill him go to 80.

#### 58

As you turn the pages you realise that the book describes in detail all the secrets of the castle. It shows Sir Falfax's cell at the end of the corridor and warns that you should feed bones to the dogs if you want them to remain quiet. It describes the guard on the main door - sufficient to stop a dozen men trying to



escape. A note in the margin suggests that a mass breakout could be successful. An iron key is needed to pass into the dungeon corridor and this is hidden in one of the rooms near the library. You note down as much as you can. Time is passing though; you daren't stay much longer. Will you use the information in the book and move safely to the top of the stairs (156) or look at some of the other books in the library (170)?

### 59

You throw yourself against the door. Roll two dice. If the total of the two is *less* than your STAMINA the door opens – go to 45. If the total is equal to or *greater* than your STAMINA the door is undamaged. Go to 60.

### 60

The noise you make has attracted almost every guard in the building. They rush towards you down the corridor, swords drawn. You have just time to think you might have been a bit unsubtle in your attempts to escape before their shining blades end your miserable life...

### 61

The door swings open and you see your master, Sir Falfax standing there. You are overjoyed, but he is obviously weak and cannot move without eating. Do you have provisions with you?

Yes? – go to 67. No? – go to 143.

### 62

The shield is magical. While you carry it you will be difficult to wound. If an attacker wounds you throw a dice. If the score is 5 or 6 only 1 point of damage is done instead of 2. Go to 41.

### 63

You run away from the guards, but, to your horror, after only a few yards the corridor finishes in a dead end. The guards rush toward you, their swords catching the torchlight. You will put up as good a fight as you can but you know you are doomed. You will die in the dungeons of Throngard!

### 64

As you run down the corridor dogs start to set up a howling from one of the rooms on your right, adding to the din and drawing more guards towards you. To your horror you find the corridor finishes in a dead end. By now the place is filling with guards. You have no choice but to surrender. Despite the fact that you offer no resistance you are brutally clubbed to the ground. Turn to 65.

### 65

You come to chained once more in the dungeons. You have been thoroughly searched and are completely helpless. You have no weapons (-2 SKILL) and must lose 2 LUCK points. Go to 26.



### 66

You close the door behind you, but do not lock it, and go over to him.

"I was expecting you, Squire," he says. You are so surprised you make no reply.

"I am Gandorn. I was once the tutor of Throngard and I taught him much of his magic. When he turned to evil I tried to stop him and he had me locked down here. But his old affection for his teacher means I am surprisingly comfortable. Would you care to join me in a little food?" You nod, amazed, and Gandorn pulls forward a table and chair and proceeds to set out bread and cheese. As you eat (remember to add 4 STAMINA points) Gandorn talks on. His magic powers have told him of your quest and he knows you can succeed.

"But never try to defeat Throngard himself. You may release the poor wretches suffering in the dungeons – although some surely deserved their fate but Throngard himself can never be destroyed. You may trap him if you say the Words of Command while he is stood in the centre of a pentagram. You raise your arms and cry – 'By Grek and Bolizar I conjure you – Hold!' and he will be unable to leave the mystic circle until the next full moon, but if you try any other magic on him or attempt him any other harm his strength will overcome you." He smiles ruefully. "After all, look at me."

You tell him that now he can escape but he shakes his head. "I was responsible for Throngard's power. I must stay here and face the future with him. You and your friends may escape, though. The secrets of Throngard's power are all in his library. Climb the stairs to there and what you learn will free you. Go now, and luck go with you."

You try again to persuade him to escape but he is determined to stay and almost pushes you out of the door. Once again you are in the corridor. Do you:

Try to open the door opposite  
Gandorn's cell (turn to 38),  
Turn right down the corridor  
(turn to 24), or

Turn left down the corridor  
(turn to 48)?

### 67

Sir Falfax falls on the meal ravenously. The food seems to give him more strength even as he eats. You give him your arm and help him through the door into the corridor. You hurry down the corridor as best you can, passing the dogs which are still eating their bones. Go to 118.

### 68

You quickly notch an arrow into your bow. The Dragon is rushing towards you. Do you:

Fire as quickly as possible (turn to 79), or  
Wait until the last possible moment  
(turn to 89)?

### 69

The door opens. You are in a butler's pantry. The butler is polishing a candlestick. He has his back to you. Do you:

Quietly leave the room and go back down the corridor (12),  
Leap at the butler and try to kill him (57), or  
Cough politely and try to talk to him (83)?

### 70

You are in a corridor. To your left is a strong iron door. There is an ordinary door on your right. The corridor continues straight ahead. Will you: try the door on your right (44), try the door on your left (55), or carry straight on (114)?

### 71

The keys rattle on the chain as you try them one after another. Of course none of them fit – aren't they labelled 'Dungeons'? Your noise attracts the guards, though, and you turn to find half a dozen of them coming towards you, swords drawn. Death is a suitable reward for your stupidity.

### 72

You try the door and it opens easily. Inside are more than a dozen guards playing cards and talking to one another. You have stumbled into their off-duty room. Desperately you slam the door shut and run – but you are not fast enough. You turn on your Pur-





suers, determined to fight to the end. You will die bravely—but die you will.

73

Seeing you standing threateningly in the doorway, two of the chefs surrender without a fight. The third, though, grabs up a kitchen knife and comes towards you. You must fight him.

CHEF SKILL 5 STAMINA 6

If you defeat him you bind and gag the other two chefs with kitchen towels and go to 39.

74

You open the door to see four guards in the room. It is obviously the Guard Watch Room. Do you charge into the room and attack the four guards (86), or try and slip away unnoticed (111)?

75

Do you have a sword, bow & arrow, halberd, crossbow or other equivalent weapon (i.e. not only the knife you arrived with or a stake or cudgel)?

Yes? Then go to 73. No? Then go to 43.

76

You scrub away the dirt and soot. You peer anxiously at the plaque in the gloom and finally manage to make it out. To your horror it says: 'Guards – Off Duty Room.' You must get out of here. You rush to the nearest end of the corridor (117).

77

The peasants prove a well-disciplined group of men although they do not look as if then could help in a fight. They follow you as you move on. Note on your equipment sheet that the peasants are with you.

As you leave the peasants' cell do you turn left (122) or right (118)?

78

Time is short – the dogs will soon have finished their meal. Do you have a picklock? Yes? Go to 99. No? Go to 113.

79

*Test your Luck.* If you are Lucky you wound the Dragon (go to 89). If you are Unlucky you miss, return to 47 and fight the Dragon.

they defeat you by sheer weight of numbers. You die with freedom only a few feet away. Such is life . . .

85

You are outside the castle and free from Throngard. But Sir Falfax still languishes within. Your adventures have been in vain. Although you have survived you have to live with the bitterness of failure.

86

The four guards are well armed and ready for you. You must fight them one at a time.

	SKILL	STAMINA
1ST GUARD	8	7
2ND GUARD	7	6
3RD GUARD	7	5
4TH GUARD	5	4

If you win go to 138.

87

The door is firmly locked. Do you have a ring of keys labelled 'Dungeons'? Yes? Then go to 112. If not, then turn to 132.

88

You leave the door. You must hurry – the dogs have almost finished eating. As you face away from the door do you turn left (122) or right (118)?

89

You aim carefully and your arrow hits the Dragon in the eye—one of its few vulnerable spots. It is wounded horribly and both its SKILL and its STAMINA are reduced to 6 and 9 respectively. Its fiery breath is still dangerous, though. After each round roll one dice. If it rolls 5 or 6 the Dragon's breath has burned you, and you lose 1 STAMINA point unless you are protected by a magic shield or breastplate, in which case the fire cannot hurt you. If you survive go to 119.

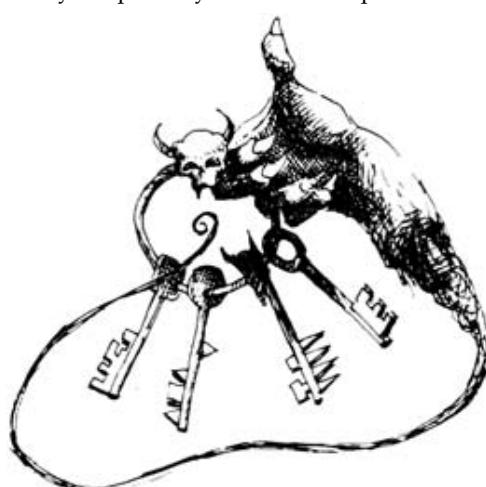
90

The peasants rush forward too. The guards hack down a dozen of them but there are too many for them all to be stopped. The doors are so near. You are swept through by the surviving peasants. Is Sir Falfax with you?

Yes – go to 172. No – go to 85.

91

The door will not open whatever you try. You peer through a peephole in the door and see a man over 6 feet tall lying stretched full length on a bed against the cell wall. You tap on the door and eventually attract his attention. He comes to the door and you try to talk to each other. The door is thick and conversation is difficult. You do not want to hang around too long in case you are discovered. He tells you he is a knight who did battle with Throngard's men and came close to defeating them. Now he is held in this cell by magic. If he





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could escape he would aid you but the dungeon keys will not open his door. The keys will open the other doors and if you do not already have them he tells you that they are in the guard room at the end of the corridor, but they are defended by four guards. The other end of the corridor is protected by dogs. He points to his left and warns you against going that way. He urges you to try to escape alone to his right. You decide you must leave. Do you walk to his left, towards the dogs? (Go to 108) or to his right? (Go to 115).

## 92

He steps beyond the pentagram and you sense that your last chance of escape has passed.

"Fool!" he hisses. "To think that you could defeat the will of Throngard!"

He raises his hand, mutters an incantation and you see the triumph in his eyes as your legs fail under you. As you die your last thought is for the poor wretches in the dungeons – all doomed by your failure.

## 93

You walk down the corridor with only the flickering light of the torches to guide you. On either side of you are solid wooden doors. Do you:

Try to open the door on your right (turn to 16),

Try to open the door on your left (turn to 38), or

Carry on down the corridor (24)?

## 94

The door swings open and a guard enters. His hands are full with a pitcher of water and some mouldy bread. Before he has time to react you seize him from behind and cut his throat. You take the cudgel from his belt – he has no other weapon. Testing its weight in your hand you feel more confident. Add 1 LUCK point. You step out through the door (go to 21).

## 95

Your easy surrender without a struggle makes them suspicious and they search you quickly but thoroughly. They find the knife and the picklock. They laugh that you should have ever hoped to trick them and their taunts are the last thing you hear as one of them brings a cudgel crashing on your head. Go to 3.

## 96

You have moved only a few steps when the old man looks up at you. Suddenly the strength in your legs vanishes. You collapse on the floor, utterly helpless. He rises from his desk and walks towards you. He looks down in disgust as you writhe before him. "Miserable wretch, you dare to attack Throngard!" He raises his arm and you feel a numbness in your legs. "You impudent creature, do you not know that no mortal can harm me?" The numbness passes



up your body. Soon, it will reach your heart and you will die – another victim of Throngard's evil powers.

## 97

Through the peephole you can see an old man pacing to and fro. He is muttering angrily to himself. You can make out the odd word – "Fools . . . I will have my revenge . . . thwarted . . . Throngard was right . . ." You are not sure you like the look of him. Will you:

Try to release him (turn to 116),

Pass down the corridor to your left (turn to 101),

Pass down the corridor to your right (turn to 129), or

Try the door behind you (31)?

## 98

The white wine is exceptionally good, and you feel better almost as soon as you have drunk it. Add 2 STAMINA points. Now will you try the red wine (82) or leave the cellar (109)?

## 99

You work on the lock – but you are too slow. The dogs finish their bones and begin to bark. Go to 18.

## 100

You carry on down the corridor. You pass more doors on either side. Do you:

Try the door on your left (16),

Try the door on your right (38), or

Carry on down the corridor (48)?

## 101

Again you pass the door with runic signs around it, but you decide to press on. Go to 115.

## 102

You take the dagger. It is light in your hand but it makes you feel strong. It is clearly a magic dagger with great power. Now you can destroy the wizard and his evil once and for all. You step up to the pentagram and stab toward him. Suddenly an awful pain fills your arm. There is a flash of light over the pentagram and the wizard starts to move again. Too late, you remember Gandorn's warning: "If you attempt him any other harm his strength will overcome you."

Go to 92.

## 103

The three attack you viciously. The struggle is brief and a blow to the head soon renders you unconscious. Go to 104.

## 104

You come to chained by your arms to the walls of a dank dungeon. One barred window high in the opposite wall lets in just enough light for you to make out your surroundings.

Fortunately the picklock has not been discovered and your chains are long enough to allow you to reach it. A few minutes' desperate activity and your arms are free. You examine your cell. The window is well out of reach and the door (which is in the same wall that you were chained to) seems solid enough. The lock, though, might yield to your pick. Do you:

Try to pick the lock and escape (turn to 15), or

Wait and see what your captors do next (turn to 5)?

## 105

You take the dagger. It is light in your hand but you feel a sudden new strength in your arm. You realise you hold an enchanted weapon. Add 2 points to your current SKILL and 1 LUCK point (provided you do not exceed your initial luck and you do not take SKILL above 12). You feel much more confident as you walk to the wizard's desk to see what he was reading. Go to 30.

## 106

The old man looks up at you. "An intruder," he says. Something about his voice fills you with dread. "Shouldn't you be in the cells?" He chuckles, unpleasantly. Suddenly he raises his hands and makes a pass through the air. You cannot move. "My guests should be less impatient to escape my hospitality," he says. You realise you are face to face with Throngard himself. He chuckles again as he sees the terror on your face and then mutters a spell under his breath. Immediately everything goes Mack. Go to 65.



107

You recognize the locking runes. If you have already opened this door you press on down the corridor (108). If not, you chant the words you read in the wizard's book: "Eregor, Eregor, Open door." The prisoner within bounds to his feet. He is a well-built fellow, over six feet tall and obviously strong. He is overjoyed to be released and wants to fight at your side. He has a SKILL of 8 and STAMINA Of 10. If you have a meal with you he can eat it and increase his STAMINA by 4 points. If you have two meals you may both eat. He will fight beside you. While he is with you he will attack any adversary first. Throw dice for him in the usual way. Only if he is defeated do you have to fight yourself. You are delighted to have him with you. You both leave the cell. Do you turn left (to 108) or right (115)?

108

As you walk on you can see a door either side of the corridor. On your right the door is solid, on your left there is a peephole in the door. Do you:

Try to open the solid door (31),  
Look through the peephole (97), or  
Walk on down the corridor (129)?

109

You are in a corridor. There is a door opposite you. Do you turn left (114), right (140), or try the door opposite (44)?

110

The dogs stop growling and you hear them eating the bones. You walk quickly past the door. Ahead of you the corridor is drawing to a close. You can see a door in the wall on your left. Do you try the door (87) or press on down the corridor (122)?

111

*Test your Luck.* If you are Lucky you escape to the nearest end of the corridor before you are noticed (go to 117).

If you are Unlucky the guards notice you and give chase (go to 13).

112

The door opens, creaking on its hinges. Inside twenty or so peasants are packed into a tiny cell. Do you:



Lock the door again and carry on down the corridor (turn to 122),  
Tell the peasants they are free to go (turn to 127), or  
Tell the peasants to follow you (turn to 77)?

113

There is nothing you can do. You hurry away toward the other end of the corridor. You pass the dogs. *Test your Luck.* If you are Lucky, they are still eating and you pass on to 118. If you are Unlucky, they finish their bones and start to bark as you pass them. Go to 18.

114

You have reached the end of the corridor. There is a door to your left and another to your right. Will you:

Try the left hand door (turn to 69),  
Try the right hand door (turn to 139),  
Retrace your steps (turn to 12)?

115

The corridor stretches ahead of you. On your left is a closed door of solid wood with iron studs. On your right is a cell door slightly open. Do you:

Try the door on your left (27),  
Go through the door on your right (8), or  
Carry on down the corridor (93)?

116

As you try to open the door the old man

comes to the peephole and peers through. When he realises what is happening the traitorous wretch starts to yell for the guards! Obviously his years in the dungeons have warped his mind. There is no time to do anything about him now. Guards are appearing to your left at the end of the corridor. Do you run toward them (130) or run away (64)?

117

You are at the end of the corridor. It bends to the left and rises in a long flight of stone steps. You climb 20 of the steps and then they turn to the left. The air smells fresher and you can see light. The stairs end in a strong iron door. You open the door and find yourself in a corridor. There is another door opposite you. Do you turn left (28), turn right (32), or go through the door opposite (37)?

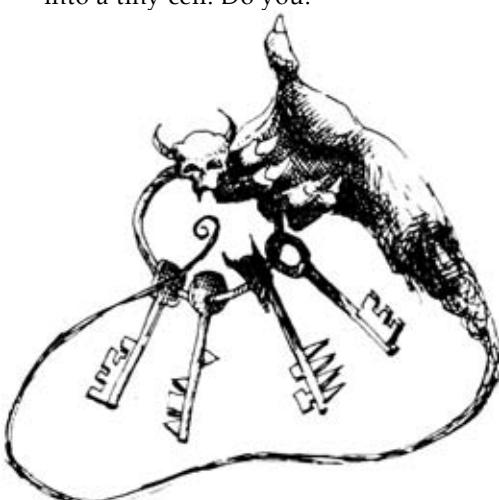
118

As you return along the corridor you pass again the solid door on your left and the door with a peephole on your right. Do you:

Try to open the solid door (turn to 31),  
Look through the peephole (turn to 97),  
Walk on down the corridor (turn to 101)?

119

You look around the great hallway. Great paintings which you imagine show Throngard and his associates



hang either side of the doors. The huge brass lions on the double door seem almost alive. You turn to face the door through which you came. The Dragon's blood steams as it drips onto the marble floor. Two sets of stairs on either side of the hall climb to the gallery above. Do you:

Climb the stairs on the left (136),  
Climb the stairs on the right (159),  
Examine the paintings (20), or  
Open the double doors behind you (124)?

### 120

The room stinks. On the floor in a corner something that was once a man looks up from its meal. The flesh is falling away from its face, and as it grimaces at you, you see that it has more gaps than teeth in its yellowing gums. One eye is closed and running with pus but the other swivels to you. Without warning the creature throws itself on you, its long nails tearing at your throat.

MAN THING SKILL 7 STAMINA 8

Once you have killed it you search the room. There is a bag that may once have held its provisions, but nothing else. If you do not already have a bag you may take this one. You leave the room and turn to the left (147).

### 121

There is hardly any time left. Do you still want to open the door?

Try to open the door with a picklock (go to 137),  
Leave the door and carry on to your right (go to 122), or  
Leave the door and turn to your left (go to 118).

### 122

You have reached the end of the corridor. On your left is the last of the doors. You try the door but it is firmly locked. Do you have a ring of keys labelled 'Dungeons'?

Yes? - go to 61. No? - go to 78.

### 123

The hands tug harder as you struggle against them. You reel about the gallery. You can hardly see anything for the mist. You stagger and feel the railing behind you. You struggle forward and then seem to trip. You fall into the railing which smashes under your weight. For a moment you stagger on the edge of the gallery. Already the mist is lifting hot you cannot regain your balance. You fall to your death on the stone flags of the hall below.

### 124

Beyond the doors is a short corridor, at the end of which you see the great doors of the castle already open. Freedom awaits you. You dash forward but from guardrooms on either side of the

corridor soldiers rush out to stop your escape. Are you alone?

Yes - go to 84. No - go to 142.

### 125

As you struggle the armour works its way up the stairs above you. Suddenly it collapses. Its full weight crashes into you, pushing you down the stairs. You see pieces of armour flying in all directions and you are not surprised to see no-one inside. Then your head strikes the stairs and everything goes black. Go to 65.

### 126

You struggle in vain with the lock. As you work you begin to smell sulphur. You look up and, to your horror, you see what looks like a troop of DEMONS marching down the corridor from your right. Go to 131.

### 127

The peasants surge into the corridor but the noise of their escape brings guards rushing to the dungeons. The guards systematically hack down the unarmed peasants. As the last of the peasants die the guards spot you and move forward. Do you:

Run towards them (130), or  
Run away (63)?

### 128

The door opens revealing an armoury. Obviously here are all the weapons stolen from the travellers in the dungeons.



You try on an iron breastplate hanging on the wall. You could wear that or carry a shield hanging beside it but both together would be too heavy. Which do you take? If you take the shield go to 62. If you prefer the breastplate go to 33.

### 129

As you walk on you see a door with a large grille in it. You can hear the sound of animals - probably large dogs - growling in the cell beyond. Do you:

Carry on past the door (29),  
Turn back (118), or  
Try to think of another possibility (7)?

### 130

The corridor is filling with guards but as you run you knock the torches to the ground. In the increasing gloom you hope you might make your escape. Suddenly a guard grabs at you. You must fight him and kill him quickly!

GUARD SKILL 5 STAMINA 4

Fight 2 attack rounds. If he is dead go to 117. If both of you survive 2 attack rounds other guards bring new torches and drag you off him. They club you viciously to the ground (lose 2 more STAMINA points). If you are still alive, go to 65.

### 131

It seems Throngard can summon the legions of Hell itself. The Demons are small - only about 1½ metres high - but

each carries a fighting trident and a short sword in a scabbard at their sides. Their bodies are covered with green scales and their eyes burn an evil red! They spot you, and attack as a single body.

DEMONS SKILL 13 STAMINA 20

If you have a crucifix, waving it before you will reduce their SKILL to 7 and their STAMINA to 9. If you survive, you may turn right (28), left (32), or try the iron door in front of you (35).

### 132

Time is short – the dogs will soon have finished their meal. Do you have a picklock?

Yes? – go to 121. No? – go to 150.

### 133

If you have been in this room before it will be empty, and you return to the top of the stairs (161). If not, a girl is sitting with her back to you trying on jewellery at a small dressing table. You realise that you can see the dressing table *through* her. She is a GHOST! Do you run from the room back to the top of the stairs you came up by (161); wait to see what she does next (166) or rush to her (155)?

### 134

The key does not turn the lock. Do you have a large iron key (149) or a picklock (126)?

If you have, try *one* of these on the door. If you have none of them do you:

Try to force the door (158),

Give up and go down the corridor to your right as you face the door (28), or

Give up and go down the corridor to your left (32)?

### 135

The fireplace is elaborately carved with a stone mantel above the hearth. The smell of sulphur is really strong. On the mantelpiece are two candlesticks. You run your hand over some of the carving. It is warm to the touch. The smell of sulphur seems to be growing. Do you:

Pick up the candlesticks (turn to 160),  
Retreat from the room and return  
down the corridor (turn to 140)?

### 136

As you climb the stairs you pass a suit of armour on a landing half way up. As you draw level with it, it suddenly comes to life. It is holding a great battleaxe which it swings at your head. Some sixth sense warns you just in time and the blow misses, but you must fight this haunted armour.

ARMOUR SKILL 5 STAMINA 6

If you survive go to 161.

### 137

*Test your Luck.* If you are Lucky you



open the lock before the dogs finish eating (go to 112).

If you are Unlucky the dogs stop eating and begin to bark. Go to 18.

### 138

The Guard Room is almost bare. You see a bunch of keys labelled 'Dungeons' hanging on the wall and a bag that one of the soldiers had brought provisions in. You are worried that other guards might come. You grab one of these items and leave the room. Do you:

Turn right (100),

Turn left (117) or

Try the door opposite (49)?

### 139

The door opens and you find yourself in a small whitewashed room. If you have been here since you were last in the dungeons it is empty and you return down the corridor (go to 12). If you have not been here since you were last in the dungeon, you find yourself facing two guardsmen who are playing cards together. They leap to their feet as you enter. You must fight them both.

1ST GUARD SKILL 5 STAMINA 6  
2ND GUARD SKILL 4 STAMINA 5

If you defeat them you search the room. Besides their weapons all that is in the room is a pack of cards. You may take this with you provided you leave one thing (not a weapon) behind. You may also take one of their weapons.

One guard had a halberd, the other had a bow and arrow- but there is only one arrow. With only one arrow it will be of limited use. Note which weapon you take on the record sheet. You may sit at the table and eat a meal if you are carrying provisions. As you leave do you try the door opposite (69), try the door immediately on your left (44), or return down the corridor (12)?

### 140

You walk down the corridor, passing a door on your right and then arriving at a point where you have a strong iron door on your right and an ordinary door on your left. Do you:

Try the door on your right (35),  
Go through the door on your left  
(37), or  
Carry on down the corridor (32)?

### 141

You try to batter the door down. The noise distracts the dogs from their meal and they begin to bark. Turn to 18.

### 142

Do you have the peasants with you?  
Yes – go to 90. No – go to 84.

### 143

You try desperately to get the knight to move but he is too weak. You carry him into the corridor but you have to move slowly. You have only got a few yards when the dogs finish their bones and begin to bark. Alerted by the noise, guards rush into the corridor. You and

Sir Falfax are trapped. The guards close on you. You prepare to sell your life dearly but as the guards swing their swords toward you you know that you and your dear master are doomed to die.

#### 144

You are standing in a corner of the gallery. The stairs are to your left. One wing of the gallery runs ahead of you and there are two doors in the wall to your right. Do you:

Walk straight ahead of you to the next corner of the gallery (168),

Walk to your left to the next corner of the gallery (153),

Open the nearest door on your right (133), or

Open the further door on your right (53)?

#### 145

If you have either a crucifix or wooden stakes you can hold them up and frighten the Vampire long enough for you to escape through the door. If you do so you run back to the top of the stairs you climbed up. Go to 161. If, however, you have wooden stakes and wish to fight the Vampire, go to 151.

#### 146

You walk over to the nearest statue and touch it gingerly. To your horror it begins to move. The second statue is awakening too. Each statue is a life size Demon – about 1½ metres tall. The one on the left carries a fighting trident (or “devil’s pitchfork”), the one on the right holds a short sword. Their stone eyes seem to glow an angry red as they come towards you. You must fight them one at a time.

##### STATUE WITH

TRIDENT SKILL 12 STAMINA 14

##### STATUE WITH

SWORD SKILL 10 STAMINA 10

If you survive you may either: investigate the fireplace (turn to 135), flee the room and return down the corridor (turn to 140) or read the book (turn to 154).

#### 147

The gallery turns to the right. On this wing of the gallery there is only one door. Do you go through it (6), or carry on to the next corner of the gallery (152)?



#### 148

You walk towards her and she rises to her feet. There is something cruel about her eyes and you hesitate but she beckons again and you find you have no will of your own. You realise that she has a power over you. She sees the fear in your eyes and laughs. “Come, sit by me,” she says, “Amuse me. Throngard has given you to me to play with. Amuse me well, for when I tire of you – you die!” You realise that you have been trapped by one of Throngard’s witches. You may be kept alive for days but you will never leave this room. You are a doomed man.

#### 149

The key turns easily in the lock and the door swings open. Behind is a flight of steps. You go down about 10 stone steps and then they turn to the right. As you turn the corner you meet a guard climbing up the stairs. You must fight him.

GUARD SKILL 6 STAMINA 4

If you kill him you carry on clown. It becomes darker and the smell is quite disgusting. At the bottom of the stairs a corridor runs off to the right, lit only by flickering torches. You start down the corridor. There are stout wooden doors either side of you. Do you: try the door on your left (72), try the door on your right (49), or carry on down the corridor (100)?

#### 150

There is hardly any time left. Do you still want to open the door?

Yes? (Turn to 141) No? (Turn to 88).

#### 151

Holding a stake like a sword you advance on the Vampire. He sees his danger and lunges at you. Although he is unarmed his teeth make him a deadly adversary.

VAMPIRE SKILL 7 STAMINA 8

If you defeat him and succeed in hammering a stake into his heart you search the room. You find a large iron key lying on the floor near the door but otherwise it is completely bare. You sit and rest. If you have provisions you

may eat a meal. You leave the room and turn left (163).

#### 152

As you pass the door you hear a voice calling your name. You want to run away but something seems to force you back. Against your will you find yourself moving, a step at a time, through the door and into the room beyond. You find yourself in a magnificent library. An astrolabe stands in the middle of the room and the floor and ceiling are inlaid with magical symbols. Near the door a pentagram has been marked out with rubies set in cedar panels on the floor. An old man is sitting behind a desk at one end of the room. Turn to 106.

#### 153

You are standing in a corner of the gallery. The stairs are to your right. One wing of the gallery runs ahead of you and there are two doors in the wall to your left. Do you: walk ahead of you to the next corner of the gallery (164), walk to your right to the next corner of the gallery (144), open the nearest door on your left (50), or open the furthest door on your left (120)?

#### 154

The book is an ancient *grimoire* detailing monsters of mythology. Its pages describe Dragons and how, if you are to destroy them with bow and arrow, you must wait until they are almost on you before you let the arrow fly – lest it lack the strength or accuracy to pierce the fell beast’s eye (one of its few weak points). It tells of how to kill Vampires with mallet and stake and how to recognise a warlock’s associates by the moles you may see on their bodies. As you turn the pages the room seems to grow colder and you feel the icy fingers of fear on your spine. There is powerful magic associated with this book – you had best flee while you still may.

You leave the room and return down the corridor. Go to 140.

#### 155

As you rush forward the girl turns in fright and then vanishes. The jewellery she was trying on is still on the dressing table. “There is a diamond ring and a gold necklace with a crucifix on it. You may take any of these items and leave the room, turning to your left. The gallery turns to the right and passes the top of the stairs you came up by. Go to 161.

#### 156

You are standing at the top of the stairs you came up, facing downstairs. Do you: go down the stairs into the Great Hall (171), go along the gallery to the corner on your right (144), or go along the gallery to your left (153)?

#### 157

The lock turns easily and you enter the room beyond. It seems to be another





cell but to your astonishment the walls are covered in tapestries and candles set about the place to provide plenty of light. A small, grey haired man is sitting in an armchair. He smiles and beckons you forward. Do you go over to him as he wants (66), or turn back to the corridor, locking the door behind you and hurrying off to the right (24)?

### 158

You've already noticed how strong the door is. Your efforts are doomed. All you succeed in doing is making a great deal of noise. Turn to 60.

### 159

As you climb the stairs you pass a suit of armour on a landing half way up. As you draw level with it, it suddenly comes to life. It is holding a great battle mace which it swings at your head. Some sixth sense warns you just in time and the blow misses you but you must fight this haunted armour.

ARMOUR SKILL STAMINA 14

If you survive 3 rounds, turn to 125.

### 160

As you pick up the candlesticks the back of the fireplace swings open. The stench of sulphur is appalling. You turn to run for the door but you are not fast enough. From the fireplace swarms an army of DEMONS with green scaly skin and evil red eyes. They grab you and pull you toward the fireplace. Steps lead down, down to where you can see fire burning far below the ground. Too late you realise that Throngard's castle conceals an entrance to Hell itself! That information will be useless to you now. As the Demons drag you down into the pit you know that you will die in the cauldrons of Hell!

### 161

You are standing about a third of the way along the gallery with your back to the top of the stairs. The stairs lead to the inside of the gallery and you are facing a wall with two doors in it. The gallery runs all around the hall. When you look back over your shoulder you can see the dead body of the Dragon below you. Suits of armour are placed along the walls every few yards, and the place is decorated with rich tapestries. Doors lead from the gallery on all four sides. The nearest door to you is just to your left. The other door on this wing of the gallery is to your right and a few yards further away. Do you enter the nearest door (34), enter the other door on the side where you are standing (46), walk to the corner to your left (facing away from the stairs) (144) or walk to the corner to your right (153)?

### 162

You try desperately to defend yourself but without stakes or crucifix no mere

mortal can hope to defeat the Undead. The Vampire ignores the blows you are raining on him. Holding you easily with one hand he traces your neck with his finger. Then, leaning forward, he bites. It is the last thing you ever feel as a living being.

### 163

You pass a door on your left. Do you go into the room on your left (120) or continue along the gallery (147)?

### 164

As you walk along the gallery the place seems to fill with mist. It becomes harder and harder to see. Shapes begin to form in the mist. You feel ghostly hands tugging at you. You have lost all sense of direction. You seem to have been walking for hours. The hands are tugging more insistently. Do you:

Allow the hands to pull you as they wish (turn to 19), or  
Struggle against them (turn to 123)?



### 165

As you slip out of the door you hear a voice calling your name. You are frightened and try to run but your legs will not obey you. Against your will you find yourself moving step by step, back into the library. Turn to 106.

### 166

You watch, fascinated. The Ghost puts a necklace round its throat and then examines the effect in the mirror. She seems totally oblivious to your presence. She rises and turns and you notice that she is wearing a crucifix. She smiles slightly and walks toward the wall. The next moment she has passed through the wall and vanished from sight. You leave the room and try to work out where she may have gone, retracing your steps as far as the top of the stairs. Go to 161.

### 167

You pass through the door at the back of the hall and hurry down the short passageway. You open the door at the other end. Go to 81.

### 168

As you stride along the gallery the suits of armour which line the walls begin to stir. You turn to run but more suits are approaching. Some have their visors open and you see no faces inside. The ghostly figures surround you on all sides. You strike out – but there are too many of them. Swords and battle axes are raised to strike. They fall – and you die.

### 169

You lie down on the bed and are instantly fast asleep. You sleep for several hours and when you wake up you feel totally refreshed. The bed seems to have been enchanted – you feel better than if you had just eaten. Add 5 STAMINA points and 2 LUCK points (but do not exceed your original SKILL or LUCK). You leave the room. Do you:

Walk along the gallery to your left (turn to 153), or  
Walk along the gallery to your right (turn to 161)?

### 170

You start to read some of the other books. They are full of wondrous things – the natural history of the Unicorn, the secrets of Atlantis, the formula of the philosopher's stone. You lose track of time while you read. Eventually you look up to find yourself surrounded by hideous creatures pale as the moon, with empty eyes staring blankly at you. You cannot understand how they crept up on you until they close still further. They make no sound at all. They are neither alive nor dead – the living dead, servants of Throngard, come to protect their master. There are four of them. You must fight them one at a time.

SKILL	STAMINA
FIRST ZOMBIE 10	10
SECOND ZOMBIE 10	9
THIRD ZOMBIE 8	10
FOURTH ZOMBIE 8	8

If you survive you leave the library and run to the top of the stairs. Go to 156.

### 171

You rush down the stairs. The Great Hall is deserted, the pictures stare down from the walls, and the Dragon still lies where you killed him. Do you:

Stop to examine the pictures (20),  
Open the great double doors (124), or  
Leave by the door you came in by (167)?

### 172

YOUR QUEST HAS ENDED!

You have freed Sir Falfax – and many other victims of Throngard. You breathe the air of Freedom outside the castle. Your knight kneels before you: "Noble Sir – no more are you my Squire, for today you have proved yourself worthy to join the company of knights!"

# WARLOCK COMPETITION

## RESULTS

And here to give the results is . . . the Warlock himself!

Thank you, minion! I was certainly most impressed by the standard of the entries for the competition, as well as by the vast number that flooded in. You have all excelled yourselves! One encouraging thing about the entries was that they were all so different – you really let your imaginations run riot in portraying me-which is as it should be, since (in addition to my other awesome powers) I can change form at will.

Still, a winner was found, and in due course an interpretation of his entry will be racing the cover of this magazine. To prolong the suspense even further, we're not going to give the name of the winner this issue! He will receive a free subscription to six issues of *Warlock*, a prize more precious than gold, jewels or mighty magics! Meanwhile, I feel that some of the talented runners-up deserve to have their work immortalised in print. So on these two pages I present a selection of the pictures which I felt best captured my qualities – my nobility, my power, my generosity towards' moronic minions, my cunning, intelligence, and, of course, my unassuming modesty!

Commiserations to all those of you who weren't successful.



Paul Robert Horridge, Rossendale, Lancs.



Darren Stephens, Cosham, Portsmouth.



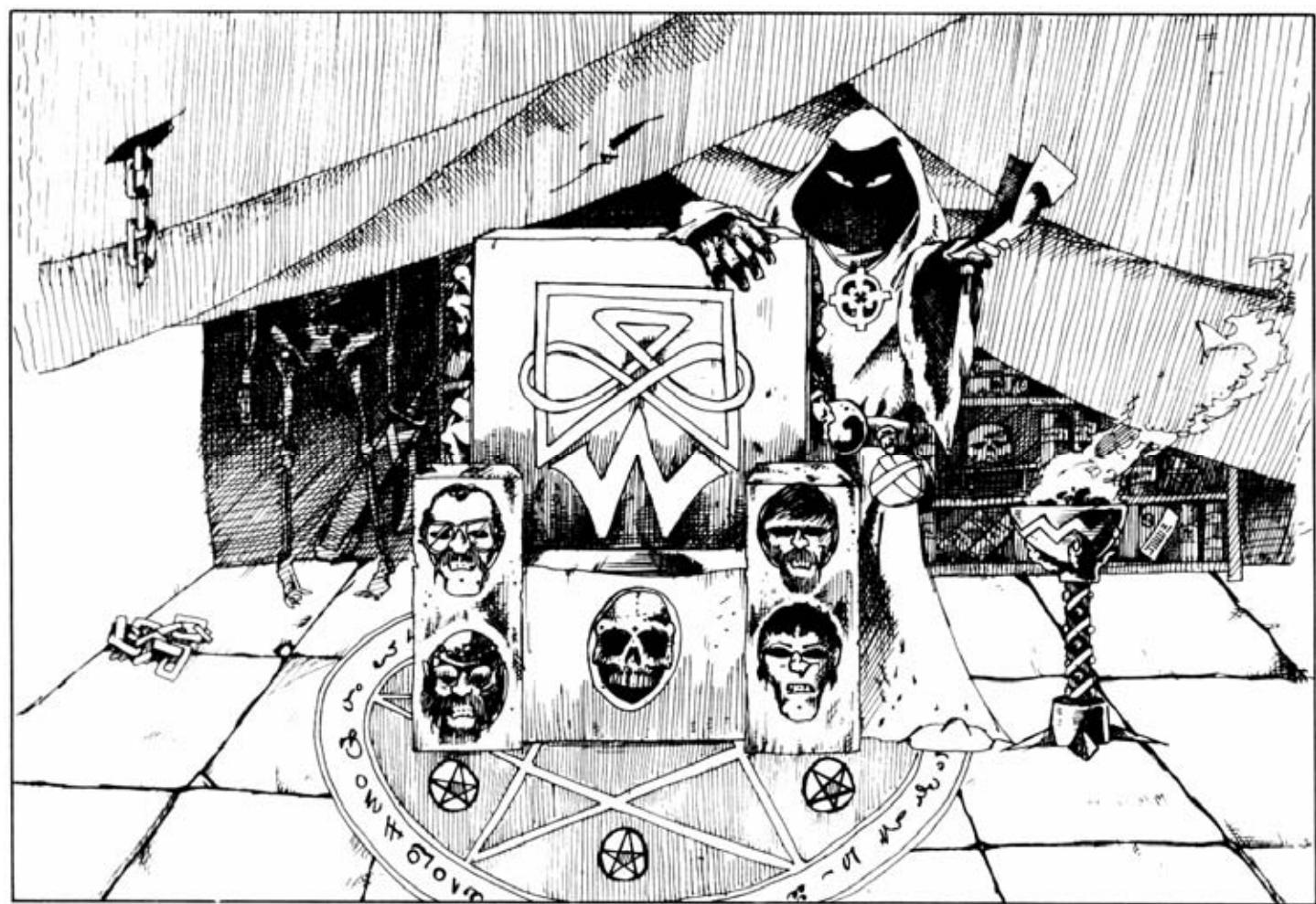
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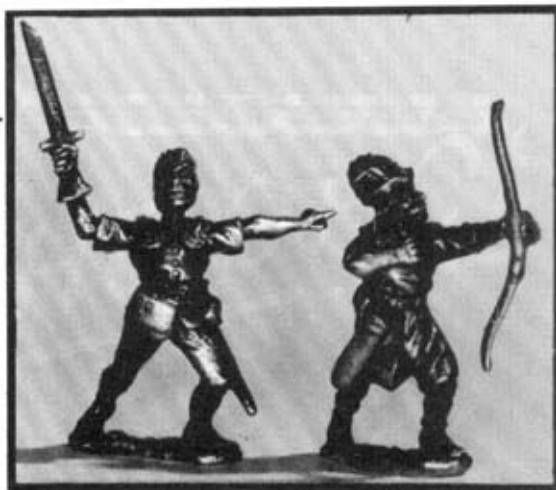
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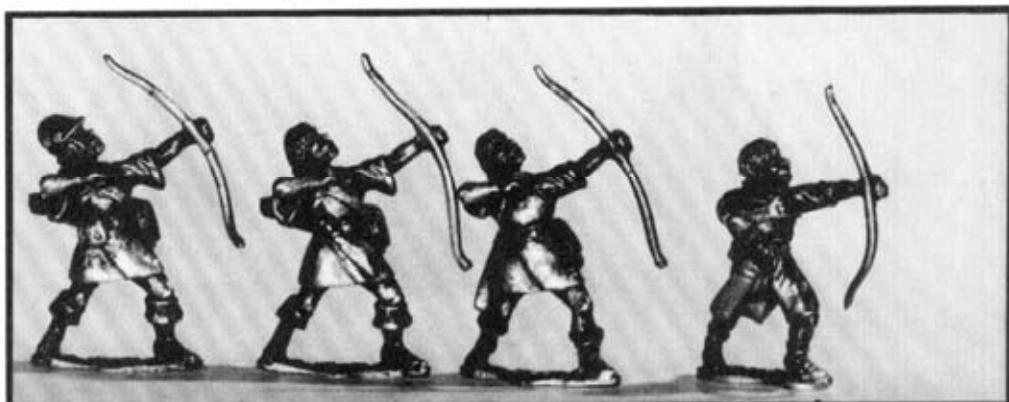
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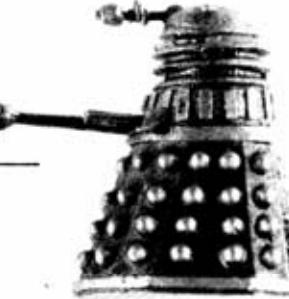
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